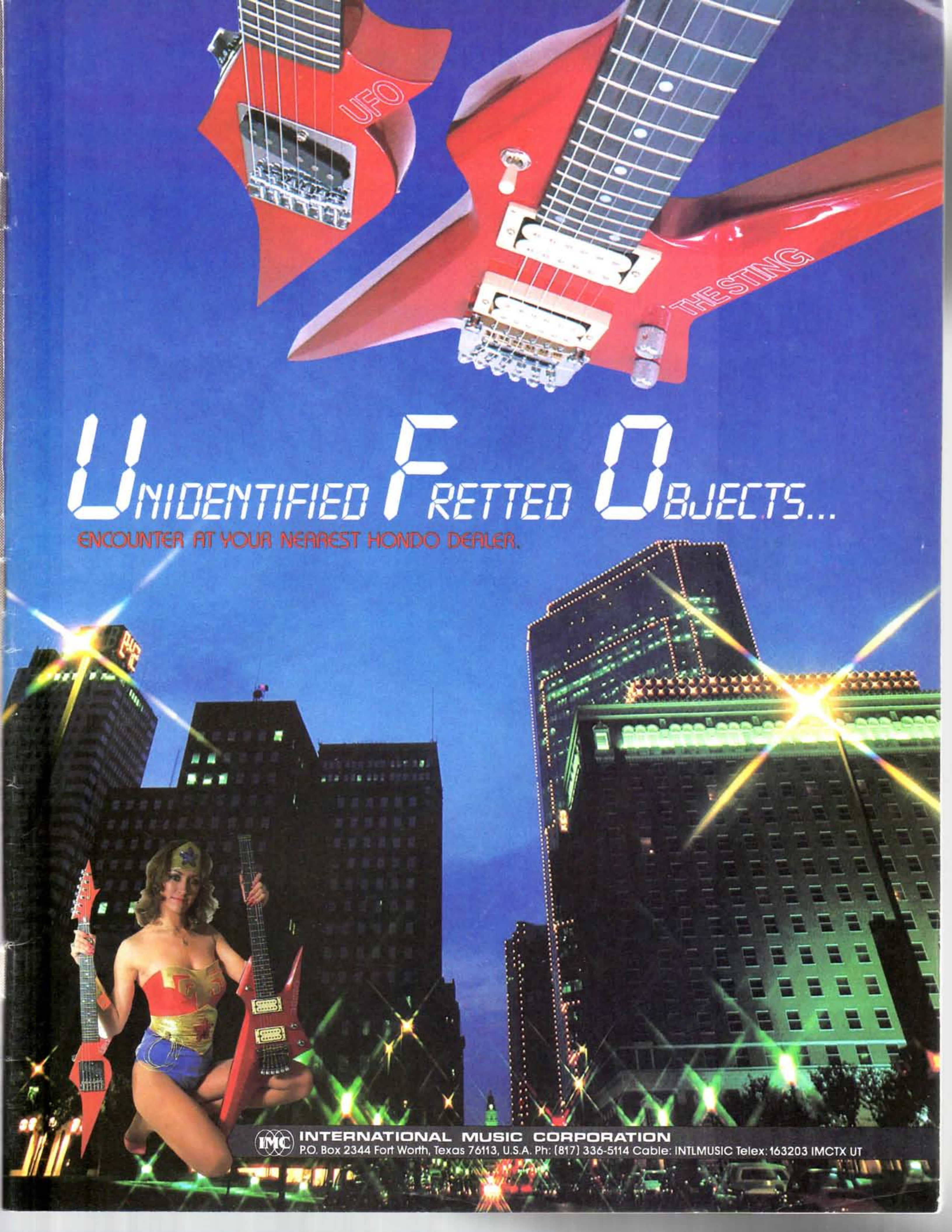
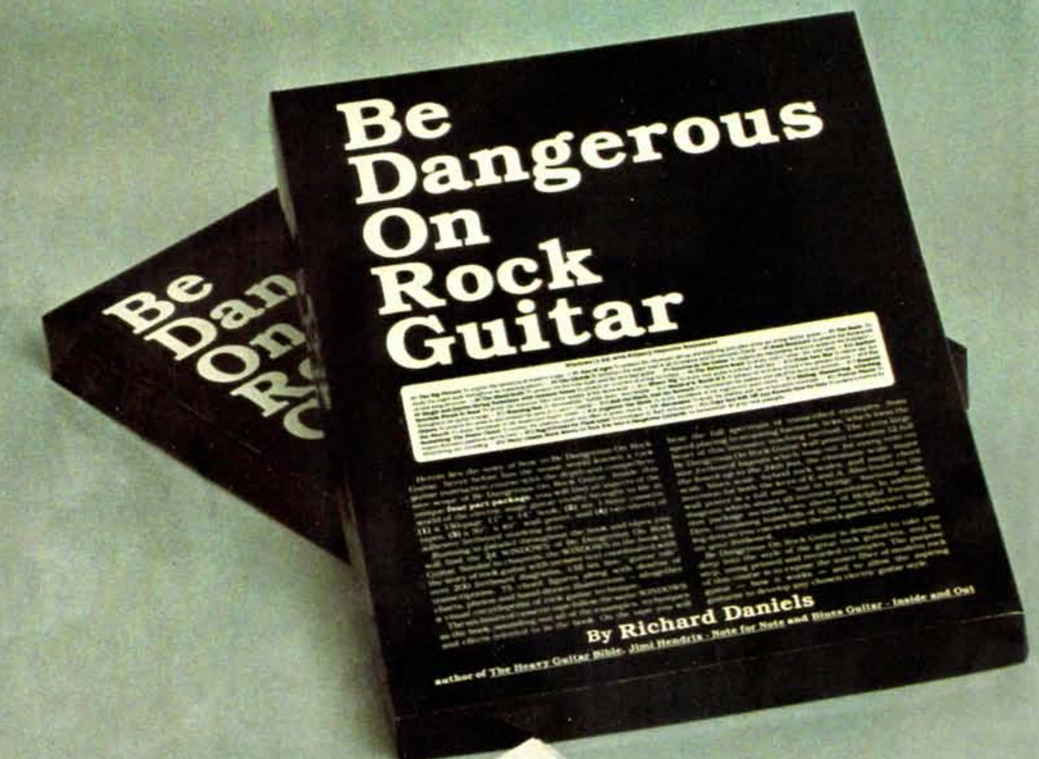

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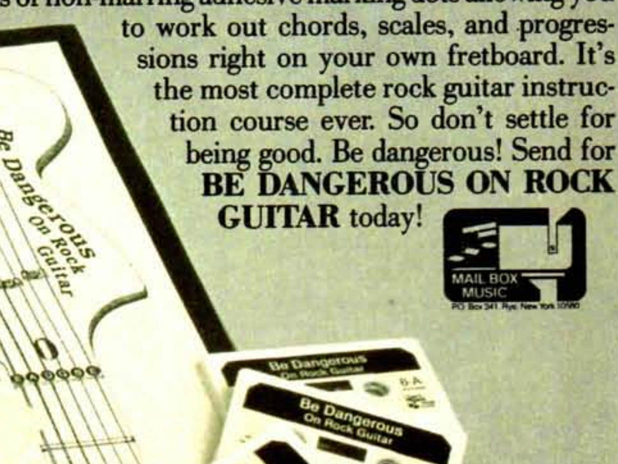
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COVER PHOTO: Ozzy Osbourne by Mark Weiss

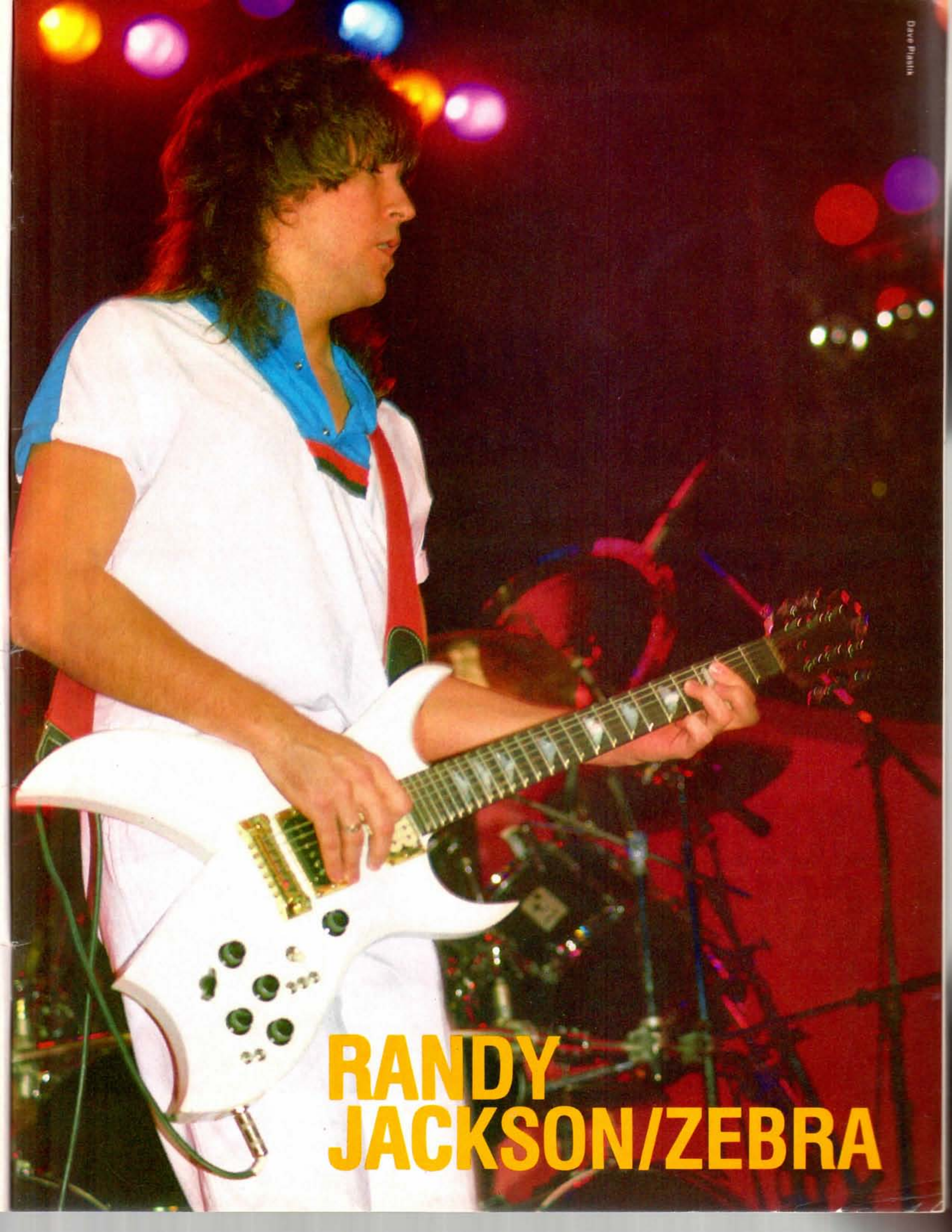
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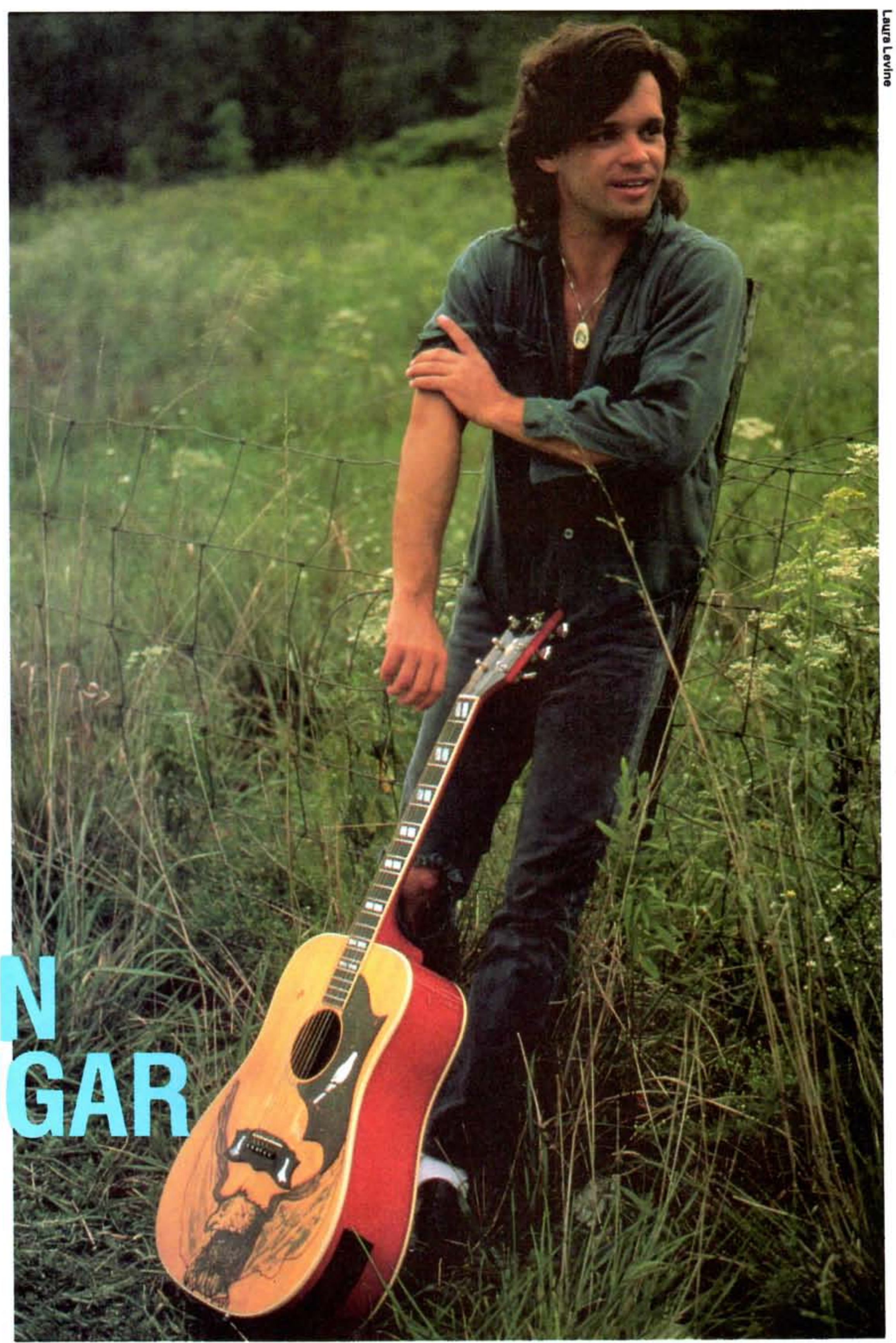
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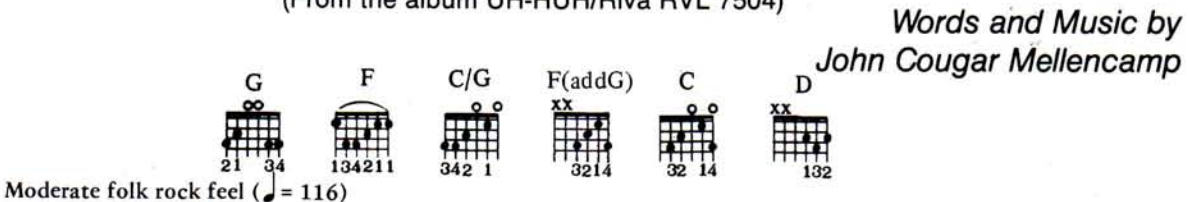
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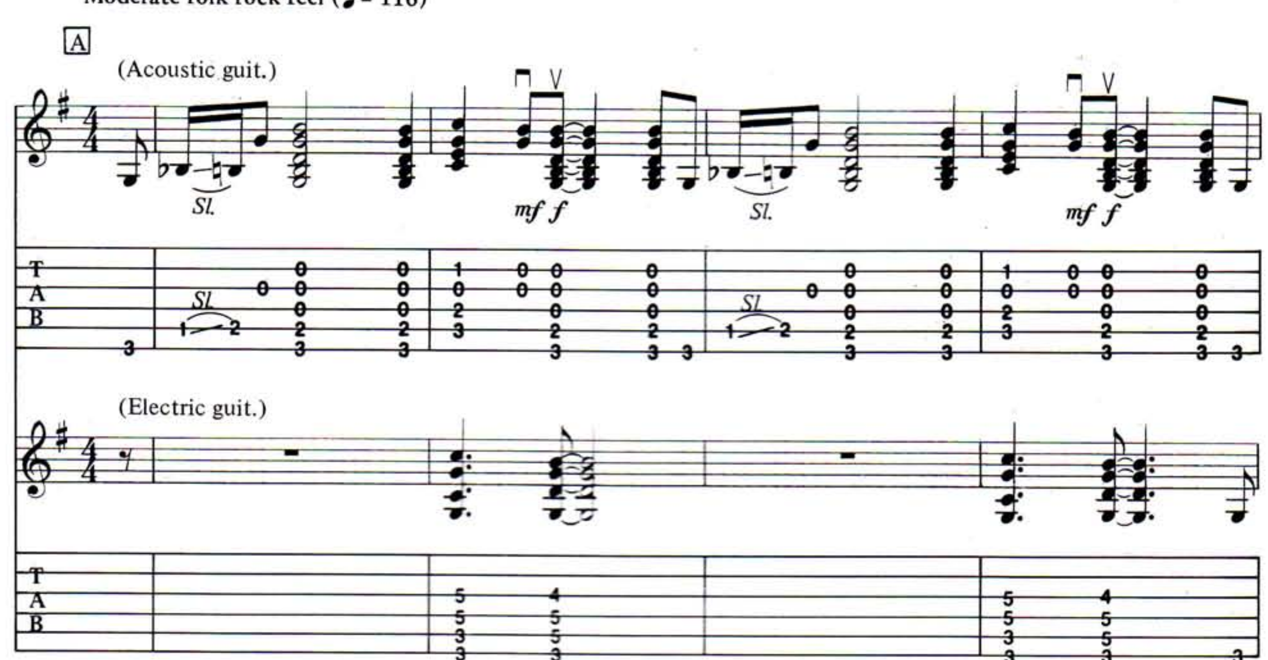
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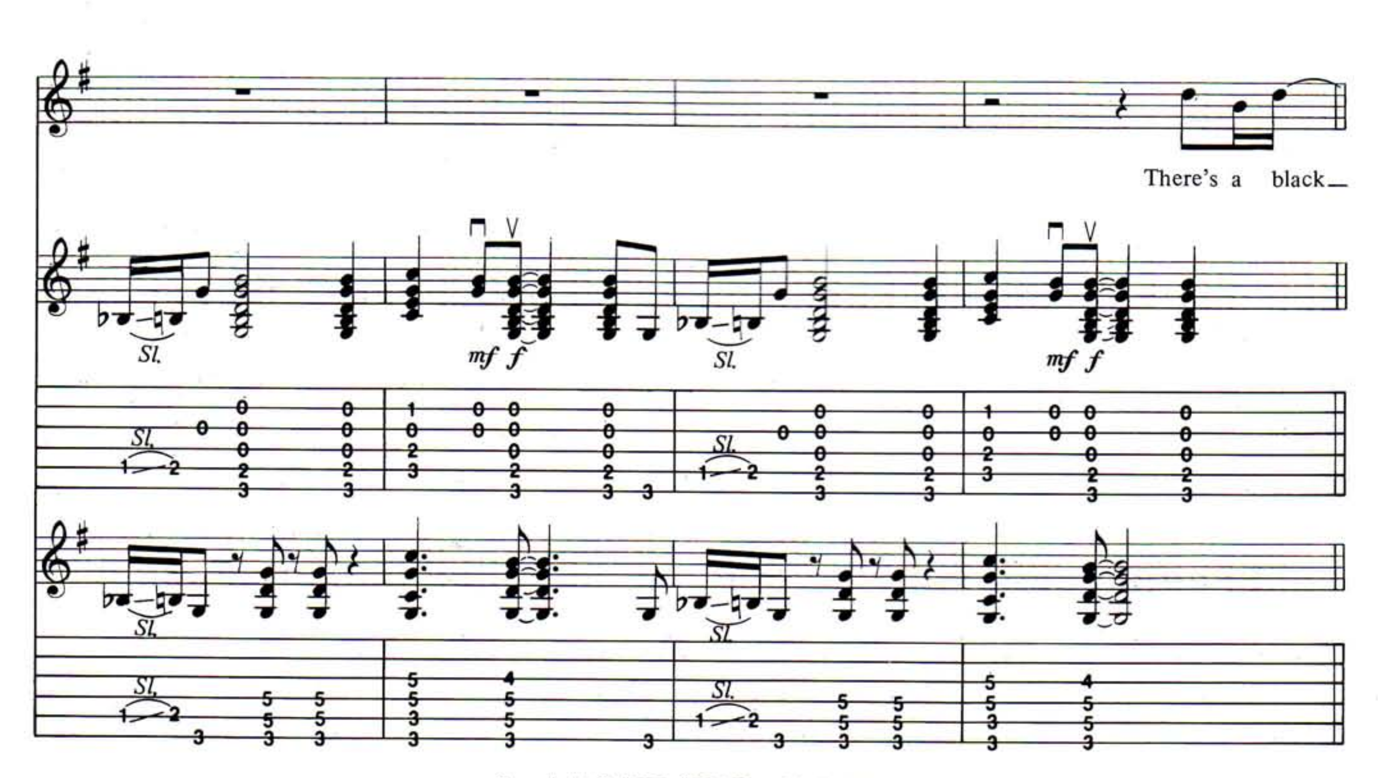
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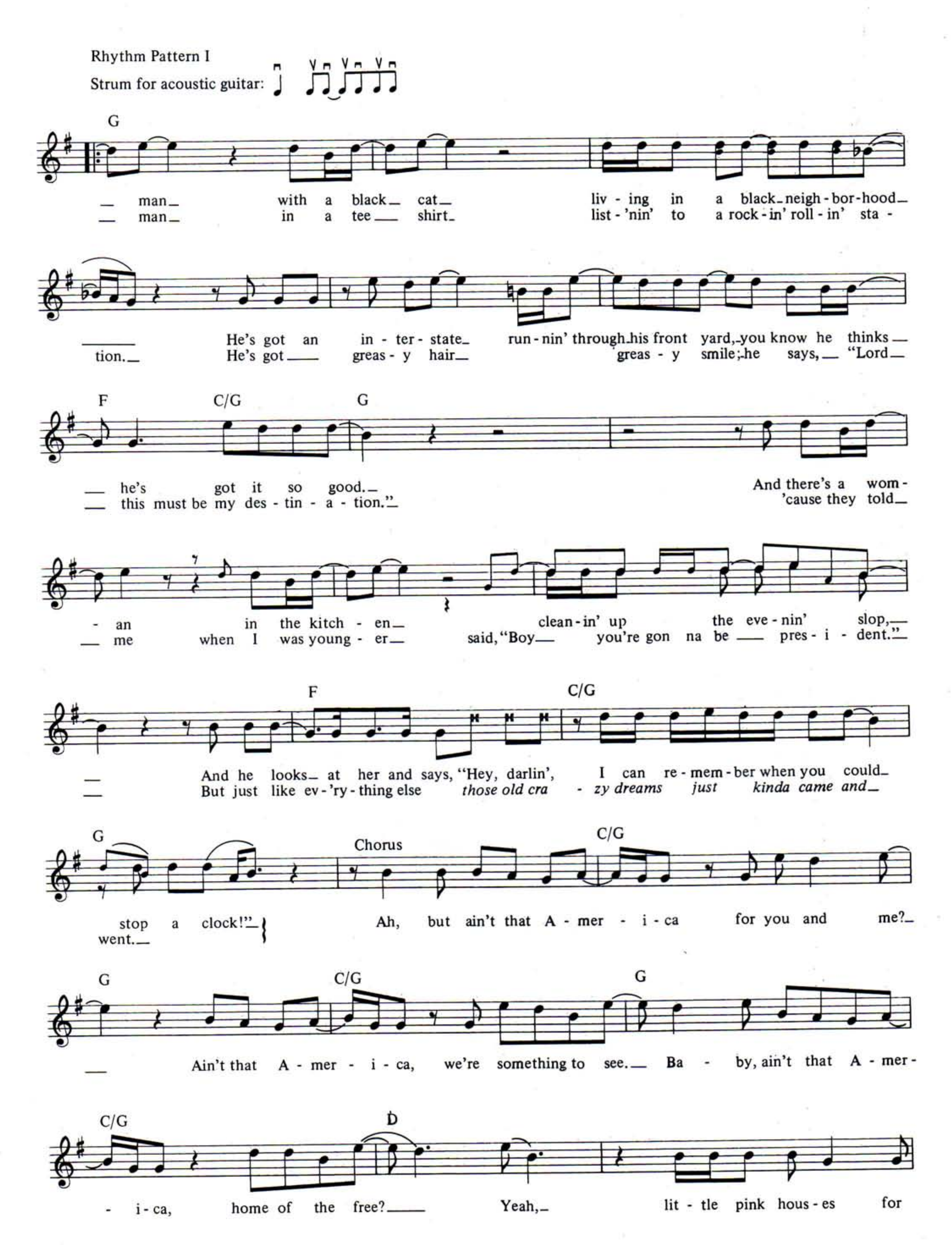
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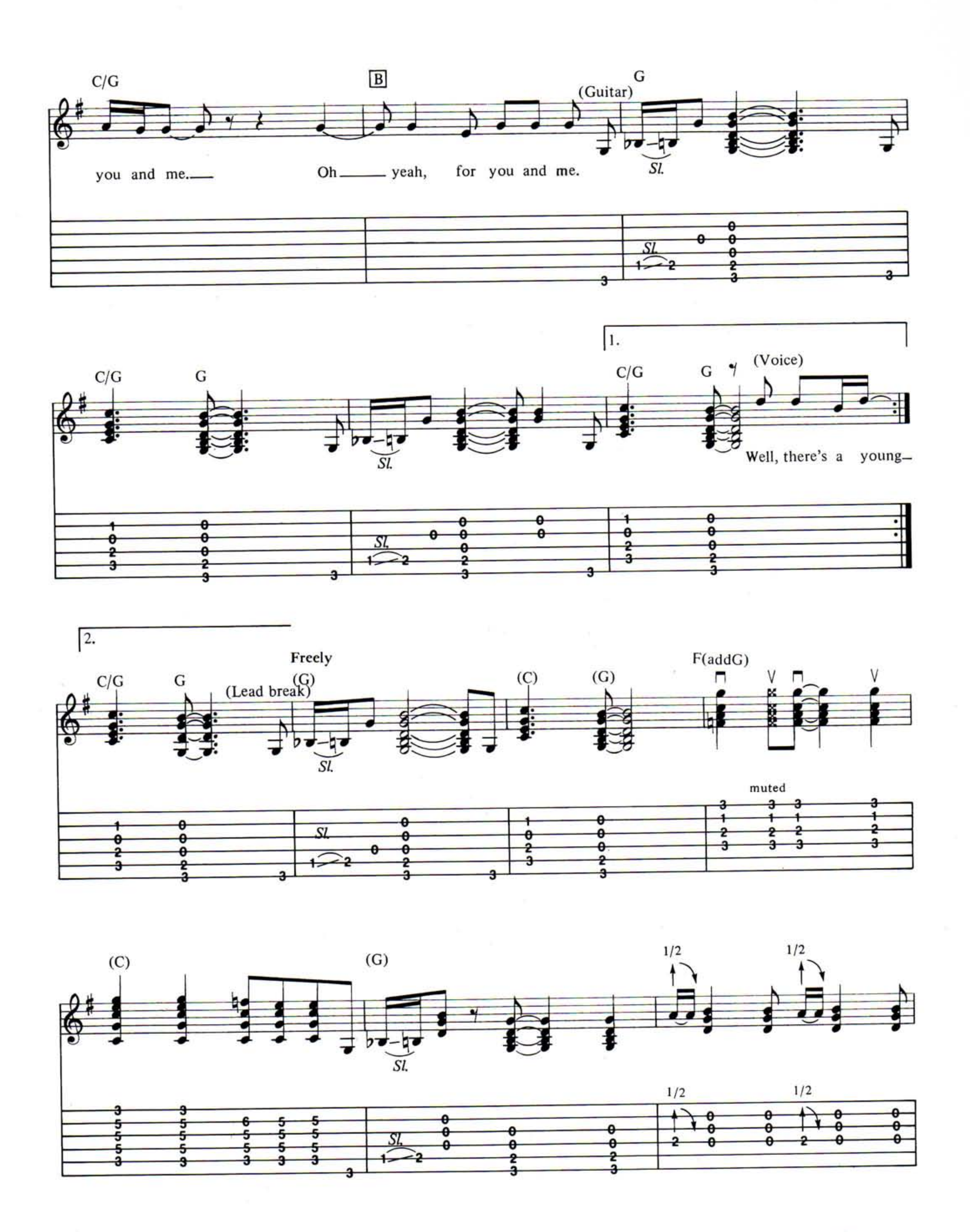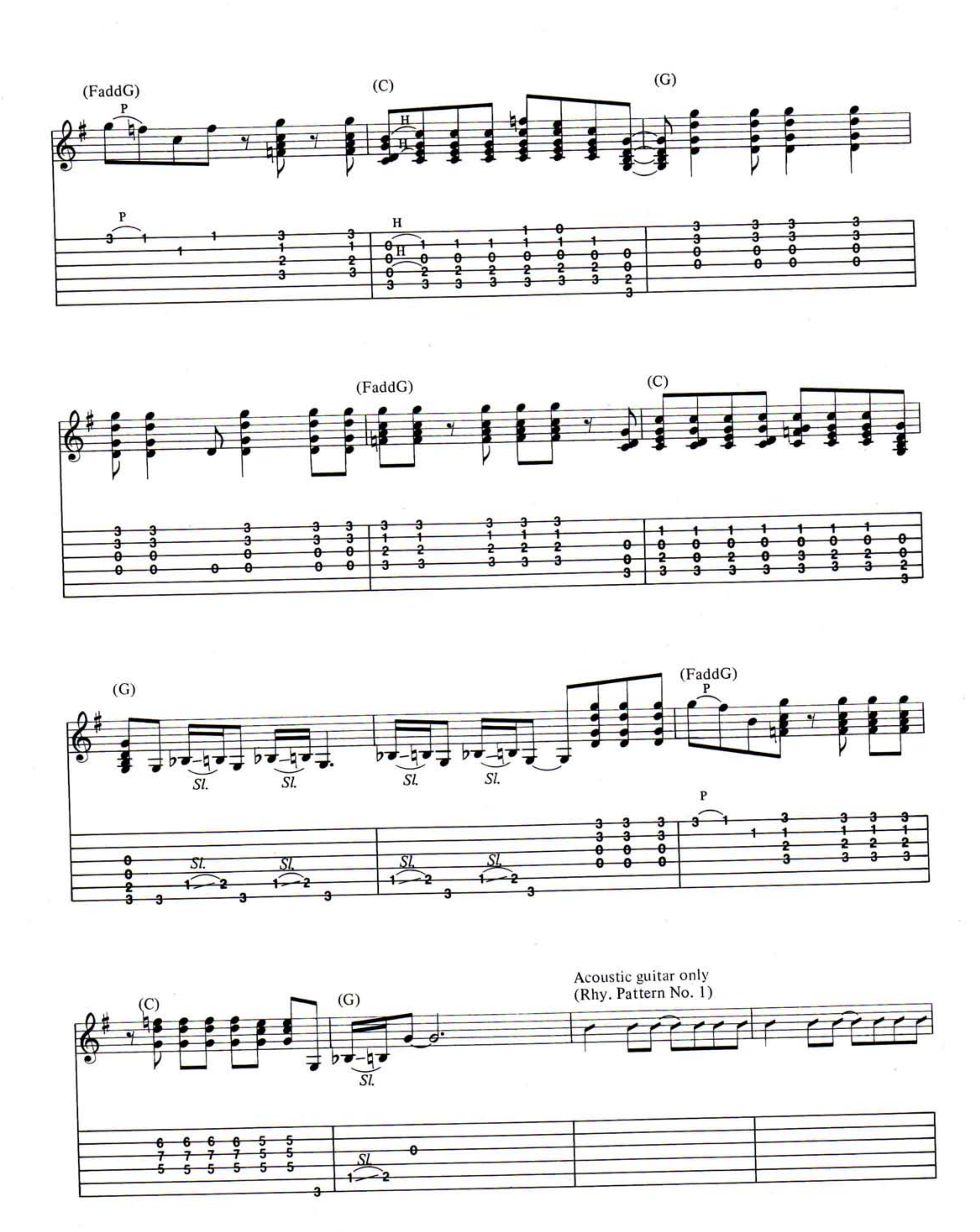


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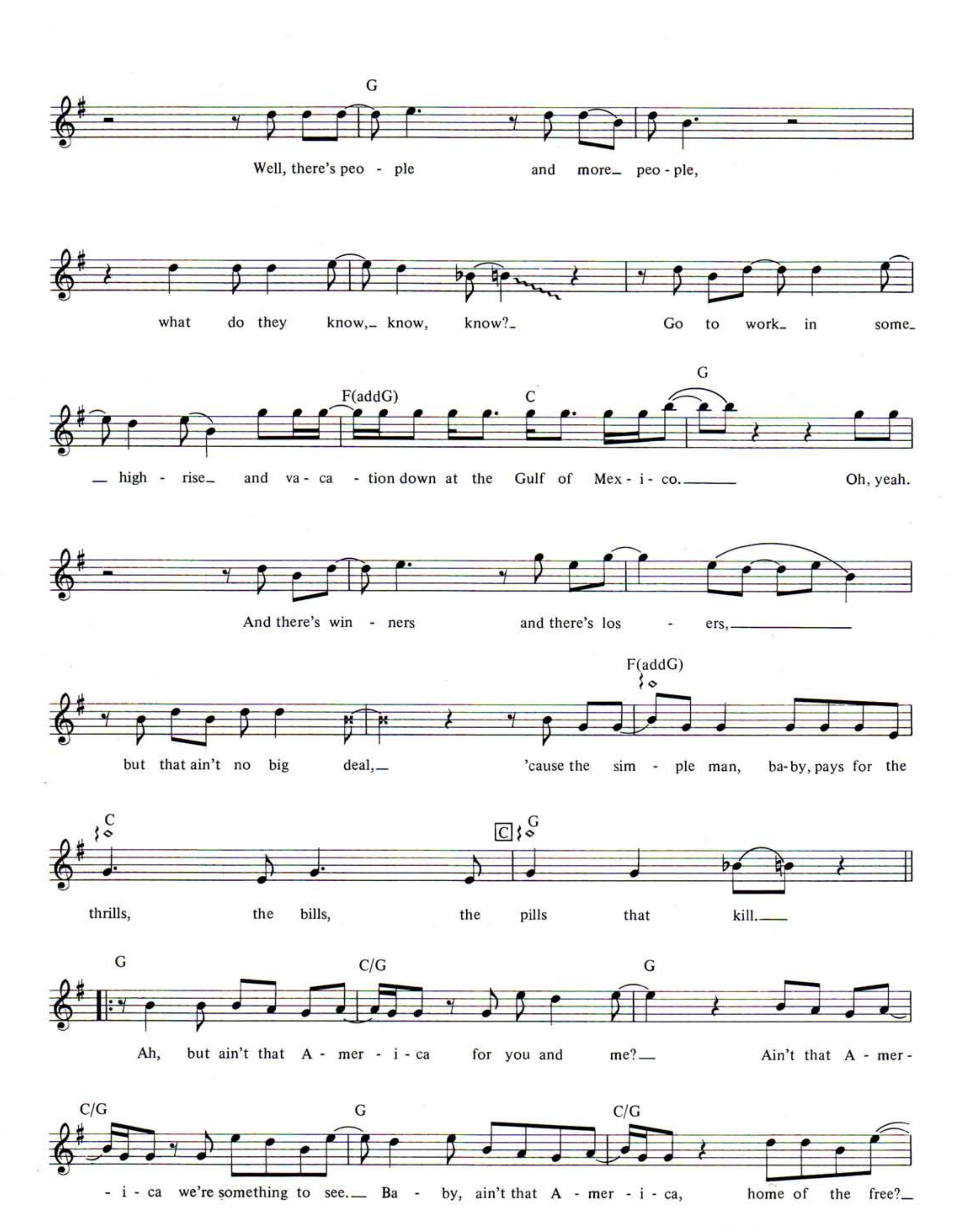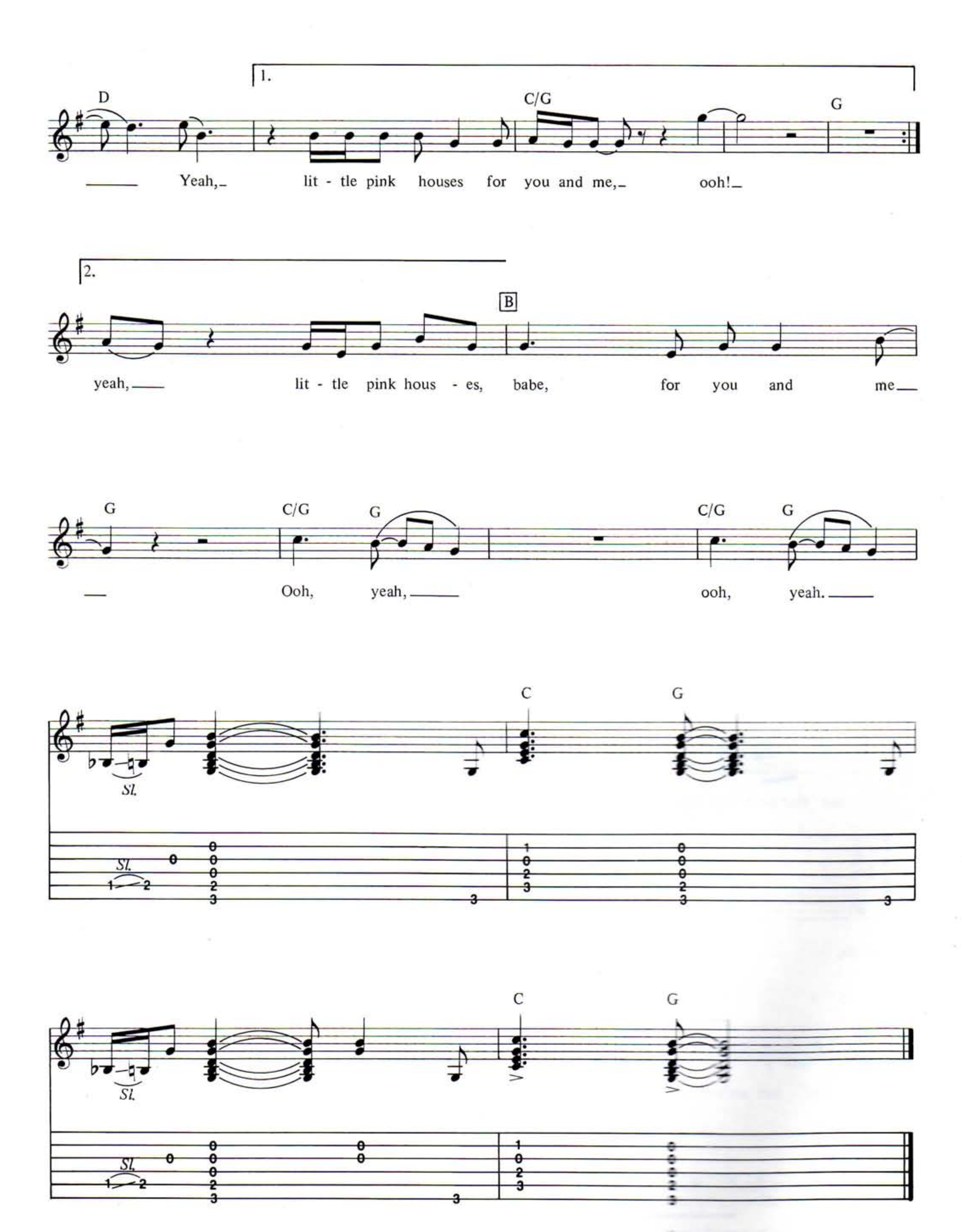





Rhythm Pattern I
Strum for acoustic guitar:
G
— man — with a black — cat — liv - ing in a black — neigh - bor - hood —
— man — in a tee — shirt — list - 'nin' to a rock - in' roll - in' sta -
He's got an in - ter - state — run - nin' through his front yard, you know he thinks —
tion. — He's got — greas - y hair — greas - y smile; he says, — "Lord —
F C/G G
— he's got it so good. —
— this must be my des - tin - a - tion." —
And there's a wom -
'cause they told —
- an in the kitch - en — clean - in' up the eve - nin' slop, —
— me when I was young - er — said, "Boy — you're gon na be — pres - i - dent." —
F C/G
— And he looks — at her and says, "Hey, darlin', I can re - mem - ber when you could —
— But just like ev - 'ry - thing else those old cra - zy dreams just kinda came and —
G Chorus C/G
stop a clock!" —
went. —
Ah, but ain't that A - mer - i - ca for you and me? —
G C/G G
— Ain't that A - mer - i - ca, we're something to see. — Ba - by, ain't that A - mer -
C/G D
- i - ca, home of the free? — Yeah, — lit - tle pink hous - es for


C/G
B
(Guitar)
G
you and me.
Oh yeah, for you and me.
Sl.
C/G
G
1.
(Voice)
Well, there's a young-
2.
Freely
(G)
(Lead break)
(C)
F(addG)
muted
1/2


(FaddG)
(C)
(G)
P
H
H
(FaddG)
(C)
(G)
Sl.
(FaddG)
P
(C)
(G)
Acoustic guitar only
(Rhy. Pattern No. 1)


G
Well, there's peo - ple and more_ peo - ple,
what do they know,_ know, know?_ Go to work_ in some_
F(addG) C G
_ high - rise_ and va - ca - tion down at the Gulf of Mex - i - co._____ Oh, yeah.
And there's win - ners and there's los - ers,_____
F(addG)
but that ain't no big deal,_ 'cause the sim - ple man, ba-by, pays for the
C C G
thrills, the bills, the pills that kill._
G C/G G
Ah, but ain't that A - mer - i - ca for you and me?_ Ain't that A - mer -
C/G G C/G
- i - ca we're something to see._ Ba - by, ain't that A - mer - i - ca, home of the free?_


1.
D
C/G
G
Yeah, lit - tle pink houses for you and me, ooh!
2.
B
yeah, lit - tle pink hous - es, babe, for you and me
G
C/G
G
C/G
G
Ooh, yeah, ooh, yeah.
C
G
Sl.
C
G
Sl.

FORGIVE OUR APPEARANCE, WE'RE RENOVATING

We'd like to welcome to our pages none other than Donald Roeser, otherwise known as Buck Dharma, one of the founding fathers of Blue Oyster Cult, who will be sharing with **GUITAR**'s loyal cult of readers some of his Guitar Secrets. Elliott Randall, who had been handling the column for the past few months, is on but a brief hiatus. He'll be back in **GUITAR** shortly, with a feature interview of Adrian Belew. On the Radio will now be the province of nationally-syndicated interviewer, Dan Neer. Peter Gordon, the previous purveyor of the page, will be moving next door, to a column called On the Circuit.

(**GUITAR** would like to congratulate Ronald Ryder, 35, of Troy, Michigan, who was the winner of the Ramsa Mixer).

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FOR THE PRACTICING MUSICIAN

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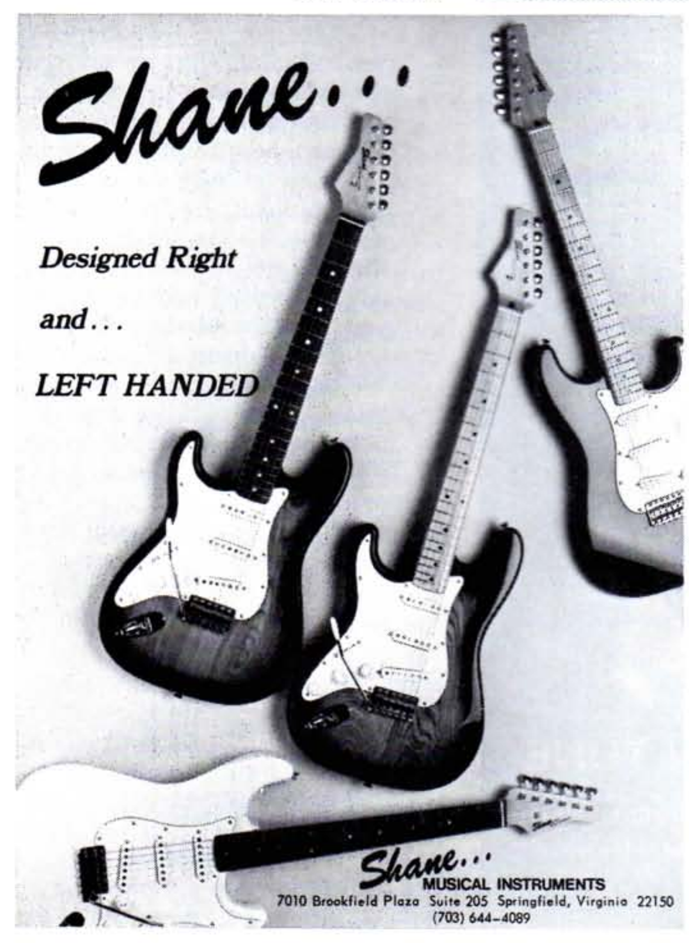
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Letters

Dear **GUITAR,**

Wake up you guys—where's Trevor Rabin? I saw the group Yes five times on their recent tour and anybody who is familiar with the guitar at all will realize that Rabin is a phenomenal guitarist and deserves some recognition. Your **90125** review was simply uncalled for. How could you bring down possibly the greatest album of the 80s?

Why don't you put some real musicians in your magazine, like Alan Holdsworth, Al DiMeola or Steve Hackett? People are tired of Angus Young or Neal Schon and I think you must also realize this.

James P. Boettcher
Libertyville, IL

Dear **GUITAR,**

Though your magazine is the best for musicians it also appeals to the fanatics like me. I've searched high and low for an old poster-size photo of Randy Rhoads; you had it when no one else did. The only thing you can top it with would be a poster of Steve Clark, so please try to outdo yourself, okay?

Tami Lee Shamblin

Dear **GUITAR,**

I hope you will print this letter I have written to Kevin DuBrow of Quiet Riot:

Mr. DuBrow,

My sister and I had the most fortunate experience of picking up our favorite magazine and seeing a nice picture of our guitar hero, the late Randy Rhoads, on the cover, with a promise of a great article/tribute on the inside. Even though we noted that it was told by you, we read the tribute anyway, hoping against hope that you would not bring your petty jealousies into something like this; a tribute to your friend. Obviously, that would not be the case, and we were very disappointed, and also outraged.

Oh, you're very clever in your wording, but we can read the accusations. Reminiscence is one thing; slander is something completely different. You think you may be hurting Ozzy with your bullshit, but he's not the only one. You're also damaging the memory of Randy in many people's minds and hearts. Did you take that into consideration before you opened your mouth? We hope your tribute will open a lot of eyes to what kind of a petty person you really are, if it's not general knowledge already.

This tribute should have been done by Rudy Sarzo.

Susan & Kim Ring
Eatontown, NJ

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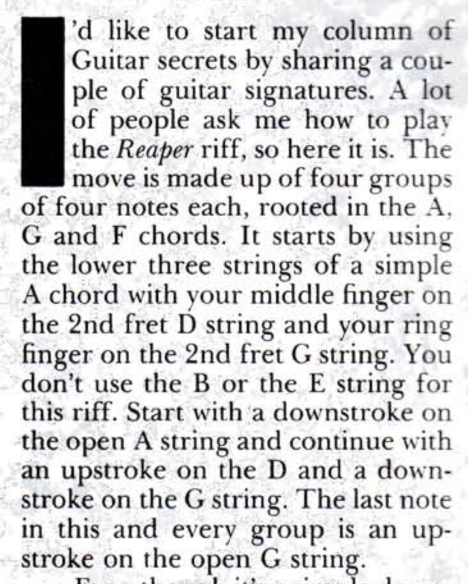
Guitar Secrets

by Donald "Buck Dharma" Roeser

Buck is a founding member and lead guitarist for Blue Oyster Cult.



Greg Bowler



I'd like to start my column of Guitar secrets by sharing a couple of guitar signatures. A lot of people ask me how to play the *Reaper* riff, so here it is. The move is made up of four groups of four notes each, rooted in the A, G and F chords. It starts by using the lower three strings of a simple A chord with your middle finger on the 2nd fret D string and your ring finger on the 2nd fret G string. You don't use the B or the E string for this riff. Start with a downstroke on the open A string and continue with an upstroke on the D and a downstroke on the G string. The last note in this and every group is an upstroke on the open G string.

Even though it's a simple downward movement on the strings, be sure to use alternate picking. I found if you use all downstrokes and try to come up on the last note, it's easy to get mixed up and it doesn't sound as smooth. The open G string is the key to the whole riff. The second group of notes is off a folk G7 formation. Your ring finger is on the 3rd fret low E string and your middle finger is on the 2nd fret A string. The D and G strings are open, and you strum the E, A, D and G strings. The F section, which is next, is based on the E and A string positions of an F bar chord. Your first finger is on the 1st fret low E string and your ring finger is on the 3rd fret A string. The strum is exactly the same as the G portion of the riff, to which you then return after playing the F position. The whole riff goes A, G, F and G with the droning open G the only constant.

Another riff song that originally turned up on our first album and has since been re-recorded on our live album **ETL,** is *Cities in Flame with Rock 'n' Roll.* Our original drummer, Albert Bouchard, was inspired by Black Sabbath and wrote the first half of the riff. I helped complete the line, which goes like this: the first finger kicks it off on the 2nd fret low E string followed by the pinky on the 5th fret of the same string. The last note in this phrase is the same as the first. F♯. Then it's C to C♯ on the 3rd and 4th frets of the A string, using your middle and ring fingers. Go down to the F♯ on the 4th fret D string (ring finger) and follow with the same C to C♯ combo ending on the 2nd fret D string, E note. Repeat those last three notes C, C♯ and E and move up to the A string third fret (C) for a double pull off which goes from C to B on the 2nd fret to an open A string. The last two notes are the F♯ on the 2nd fret of the low E and the open E string. Then start all over again. ■



Getting the Most From Your Effects

On a purely technical level I divide my effects into two categories. In-line effects are between the guitar and the amp. Add-on effects come after the main signal hits the first amp and before it reaches a second amp. In terms of function, the in-line effects modify the guitar signal and the add-on effects add additional sounds from a totally separate source. This month's column is concerned with in-line effects and the straight guitar signal.



John Stix



The guitar itself has three powerful effects. The volume control, which also introduces tone changes to the amp going from clean to distorted; pickup changes are the most obvious; the third, which is the least used by many players, is the tone control.

Some guitar controls come off the assembly line with a capacitor value that could be improved. It's also common to have volume control pots that could be improved for a better taper. Listen to a 250K pot from one company and a 250K from another company and you'll find one shuts the volume off immediately and the other has a smooth taper. If you're not getting the taper you want, try a different value or a different brand. I've used volume pots from 100K to 500K. Normally I use 250K, if they are smooth. Volume controls cost $2 or $3. Capacitors are between 50¢ and $1.50 and both are very easy to replace. You just solder back what you unsoldered to take them out.

I'm amazed at how many players' tone controls don't work and when they do, how few use them. I have all my guitars fixed so that when I'm in either the rhythm or lead position I can hear a difference when I change the tone control.

One thing I've noticed with guitar effects is that almost all of them are designed to be used in-line between the guitar and the amp. I suppose it's cheaper and they assume that the guitarist will only be using one amp and one effect. The bi-product of this theory is that extra noise is often introduced. Every effect adds some pollution to the signal. So to use my effects to their best advantage I first want my guitar sound available with no modifications. That means that I'm using in-line effects wherever possible, with the signal going straight into the amp, even if it means going through the second channel. Especially desirable is using a second amp.

Assuming you don't have a second amp, or you are using a device where the signal can't be split, like a wah, there are ways to make sure you aren't adding extra noise when you're not using the effect. The first thing is to test if the device adds noise when it's off, by going through a preamp. Do this by cutting the power supply, pulling the plug or battery while the unit is in the off or bipass position. If you can unplug the device or take away the battery and still hear your signal, then the unit is probably not introducing noise when it's in the off position. There's probably a bypass switch inside. It's important to me that when these devices are in the off position that they don't go through a noise adding preamplifier. If you turn off the power supply and your guitar goes dead, it means that your straight signal, without the effect, is still going through a preamp.

The Boss Chorus is a popular effect that uses this theory. That is, when you go through a preamp, it makes less noise when you go from off to on. It also means that the volume with the effect on and off changes too. But because it changes the volume of the guitar output when it's off, I don't like to use the preamp. The first thing I did was put in a bypass switch, which is easy to do. I leave the unit on all the time and bypass it so that when I don't want to hear the effect I go around it. When I want it, I go through it, and balance the volume of the effect to whatever I want it to be.

The reason I consider this to be so important is that I play through loud amplifiers. When you play an amp on 10 and go through a low cost preamp, you're just adding white noise as well as totally mushing out your sound. To get the cleanest guitar sound for your effects to alter, you don't want to go through this extra noise. Even studio quality preamps will change the signal. When it comes to volume you reach a point of diminishing returns. Say after five or six on the volume control you no longer add volume, just sustain and distortion.

You can also clean up your signal by using better and shorter guitar cords. Use the shortest, thick wire cord you can afford. A $20 cord will last you a lifetime and it's a necessary investment. If at all possible look at the wire. The inside wire and shielding are what matter, not the size of the rubber around it. That rubber is for protection, not shielding. A good test for any cord is to plug it in with no guitar hooked up to it and try moving the wire around, tapping it on the floor, etc. If you hear any noise from doing that while the amp is cranked all the way, you've got a piece of junk. That cord can't be used in an amp that's going to be distorting, because you're going to hear all that stuff. By the way, when you turn the amp up and test the cord with nothing plugged in, don't touch the end, you might blow a speaker. Stay Tuned! ■

ON THE RADIO

RIC OCASEK/ THE CARS

by Dan Neer



On the Radio is now hosted by Dan Neer of the nationally syndicated radio program Retrorock.

Aloof as a pair of sunglasses, chic as a designer t-shirt and funky as a broken down MG, Andy Warhol's favorite band just keeps tooling along the freeway of pop success. **Heartbeat City,** the Cars' fifth album, pulled into long-term parking in the spring, an apt extention of their trademark sound, cool as an Aspen ski weekend, hot as a Harlem hydrant; as current as a Larry Bud Melman monologue, as timeless as a broken grandfather clock.

Plunging to the secret heart of this mysterious band, as lovable as a cabbage patch kid, as enigmatic as Rubik's Cube, we put Ric Ocasek on the spot and On the (Car) Radio.

I had a band in Ohio somewhere, probably Cleveland, and I just met Ben through friends. Basically, he sang me some songs on acoustic guitar and I loved his voice so much I just asked him if he would be in that particular band. From that point on Ben and I have always shared vocals, and I like the fact that there's that split, because the voices to me are not similar. Some people think it's sort of hard to tell one from the other. I guess it's easy for me to tell, because I'm the one who physically does it. At the time he actually played keyboards. He played guitar as his main instrument, but in this particular band he played keyboards because I had a guitar player already. It wasn't until a few years later that he decided he'd like to try the bass.

In 1972 we had an album out on Paramount, under the name of Milkwood. That was actually a session where Ben and I went to a studio with another guy and spent two weeks making a record. It wasn't even going to be a record; it was going to be demo tapes. And somebody heard them and said, 'Listen, let me put this out,' and I just signed away everything in my life and let him put it out and never saw anything from it and never knew what happened to the record.

SOUND

The only thing I can say about the original sound of the band is that it's just what happened when those five people were there playing music together—that's basically the way it came out. We never said anything like, What we need to do is make the sound like this . . . It was basically that when we constructed or arranged a song, it would just sound like that. The guitar sound came from trying to keep time with high hats, and things like that. It actually stems from playing a lot of acoustic guitar, where I never had a drummer and I always had to keep the beat. On the new album, one of the main reasons I wanted to use Mutt Lange as producer is his ability to get great guitar sounds, like AC/DC and whatever. But oddly enough, when we got over there he really wanted to concentrate on keyboards, because he had never done any bands with keyboards beyond Boomtown Rats. So he was really on a keyboard kick for this reason. Continued on page 81

BERLIN



by Peter Gordon

Peter Gordon's Thirsty Ear Productions is America's oldest and largest syndicator for college radio.

Berlin's reputation as a steamy modern rock band is largely hung on the sensual shoulders of Terri Nunn, a kind of new wave Doris Day, and largely an outgrowth of her sultry rendition of a song called *Sex (I'm a . . .)*, in which she takes on in succession a miraculous confusion of roles that modern woman is heiress to, including goddess, virgin, mother, slave, hooker and dream divine. Yet Berlin is more than a one-shot, one-theme, one-track mind conglomeration of one-note musicians. To find out what else is on their minds, **GUITAR**'s Peter Gordon caught up with guitarist Ric Olsen and bass player John Crawford On The Circuit.

BERLIN

JOHN: Berlin has been around since 1977, playing the clubs, going through different memberships, different sounds, doing all the things a struggling band does. It's a situation where I went through basically everything, made every mistake imaginable, and therefore, by the time we were successful we didn't have any mistakes left to make. My biggest mistake was not being myself. My first couple of years in music was too much an attempt to be what the people I respected were in terms of music and in terms of their attitude. I tried to be very cool and sophisticated on stage. But that wasn't me. Around the time I started work on **Pleasure Victim** I learned just to try to reflect my own personality; it was a long lesson to learn, but a good one. It was worth it, 'cause it's really fun to realize that your own self is interesting—and I have probably the most typical background in the history of rock 'n' roll.

GUITAR

JOHN: I had a guitar teacher who stressed writing my own music rather than learning how to play *Jumping Jack Flash* or *Smoke on the Water*. So right away I was being pushed towards my own music. A lot of guitarists are interested in learning every lick that Jeff Beck or Jimmy Page ever did, and they never get their own style. I've never done a cover song in my life, so I have no clue of what other people are doing. I just do what I like. My influences are all in terms of what I hear, rather than what I'm technically taught. It all comes down to being confident enough to do what you feel.

RIC: I view the band as a basic rock band with some heavy synth lines, much like ELO may have done years ago. Some of the newer material has strong guitar parts—but everything works together. You don't want guitar in there just because you have a guitar player. But I knew in the beginning that the band was basically synth-oriented. As we jelled together we realized how important a guitar was, and how melodic; how emotional it could be. That's how I use my guitar anyway. Now we're building up and building up and adding more guitar. *Continued on page 81*

Ted Nugent

IN THE LISTENING ROOM



Musical Selections by John Stix

Ted Nugent has been thundering around the planet with his guitar for a goodly number of years now. And along with all of his rock 'n' roll bravado and thrash and crash guitar gymnastics, he has also developed a discerning ear and an opinionated mouth, which we put to the test In the Listening Room.

1. *I'm the One* from **Van Halen,** by Van Halen/Warner Bros. BSK 3075

TED: A true-to-form American rock 'n' roll band. Eddie Van Halen is one of the all-time top guitar players, no doubt about it. That group has got it. I would say if you had to pick a song for somebody who had never heard Van Halen before, this song is better than anything else I can think of. It shows the enthusiasm and balls of their youth, and their incredible tightness.

2. *Walk This Way* from **Toys in the Attic,** by Aerosmith/Columbia 33479

TED: Obviously I know that one by heart, too. I also consider this to be a classic rock 'n' roll song. The strength of that piece is the fact that it's more R'n'B than it is rock 'n' roll. The way they play it they don't try to take it out of context. I'd like to know who's playing bass on that. I don't think it's Tommy Hamilton. Now Joe Perry's playing on that song is without a doubt some of the best lead work he's ever done, because he doesn't try and leave his bounds. He hits nice notes and has a great production. I believe he has a harmonizer set just off center with a lot of echo and reverb on it. I think it's one of Joe's best because he keeps it simple. I don't think Joe Perry is anything better than just a good rock 'n' roll guitar player. But there he has perfect delivery, which is the name of the game.

3. *Dizzy Atmosphere* from **Echoes of an Era—The Charlie Parker-Dizzy Gillespie Years,** Charlie Parker alto sax, Dizzy Gillespie trumpet/Roulette RE-105

TED: That was the kind of music I would find about 4 a.m. driving from New York to Louisiana for a gig. I think it is the culmination of a soloist's capability on an instrument. It blows my mind, and a lot of the musical visions that I pursue on the guitar come from inspiration like that. I give this a pretty high rating; they're masters.

4. *Career Opportunities* from **The Clash,** by the Clash/CBS 8200

TED: This is the same kind of stuff that the clubs in Detroit wouldn't hire in 1961. Now they call it punk and it's selling. I think it's a perfect example of ineptness on an instrument and ineptness to play music together. It's indicative of my career when I was 9 or 10. I got a little combo together and we tried to play rock 'n' roll. They're trying and failing miserably, as I did when I was that young. Except these SOBs were probably 18 or 19 and they're still inept. I give that kind of music no credit except that in another six years if they keep at it they may learn what the meaning of tightness is, the meaning of rhythm, and they may even learn how to tune their instruments.

GUITAR: From your point of view is there anything worthwhile about New Wave?

TED: I've heard a couple of things that are commendable. One of the greatest musical organizations, which I think has been lumped into New Wave, is the Police. They fry my brain. But to put them in the same category as the Clash is like comparing scuba gear to a straw under water.

5. *Samba Pa Ti* from **Santana's Greatest Hits,**/Columbia PC 33050

TED: I think Carlos Santana is definitely one of the classic guitar players. He's great on his instrument, but I don't think he's even running at 5% of this particular track. I can't stomach this kind of music. It's so bland. No one—except maybe *you*—could begin to remember a consistent melody in there. This doesn't move me at all and I think it's lazy.

GUITAR: Are you moved at all by ballads?

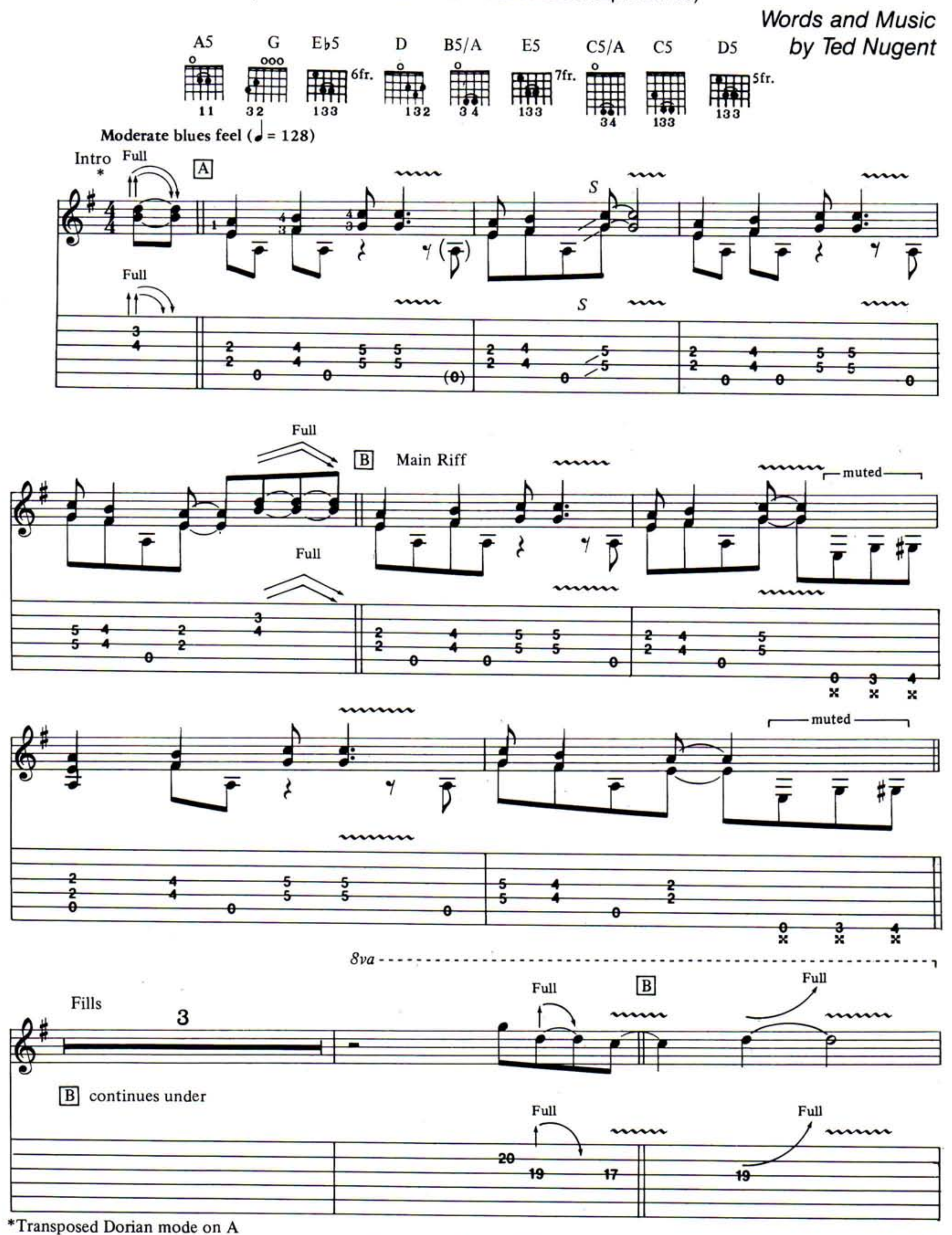
TED: Yes, out of the room. ■

Tablature Explanation See pg. 78

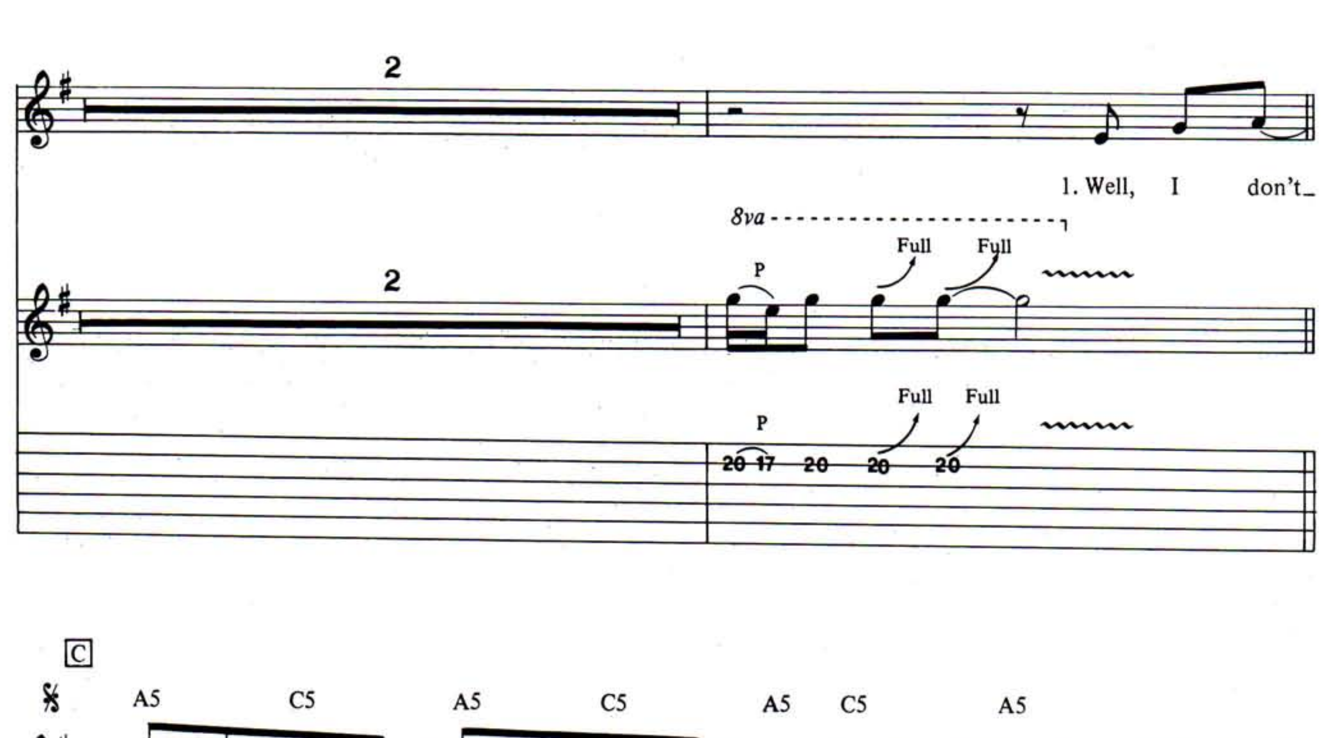
CAT SCRATCH FEVER

As recorded by Ted Nugent
(From the album CAT SCRATCH FEVER/Epic 34700)

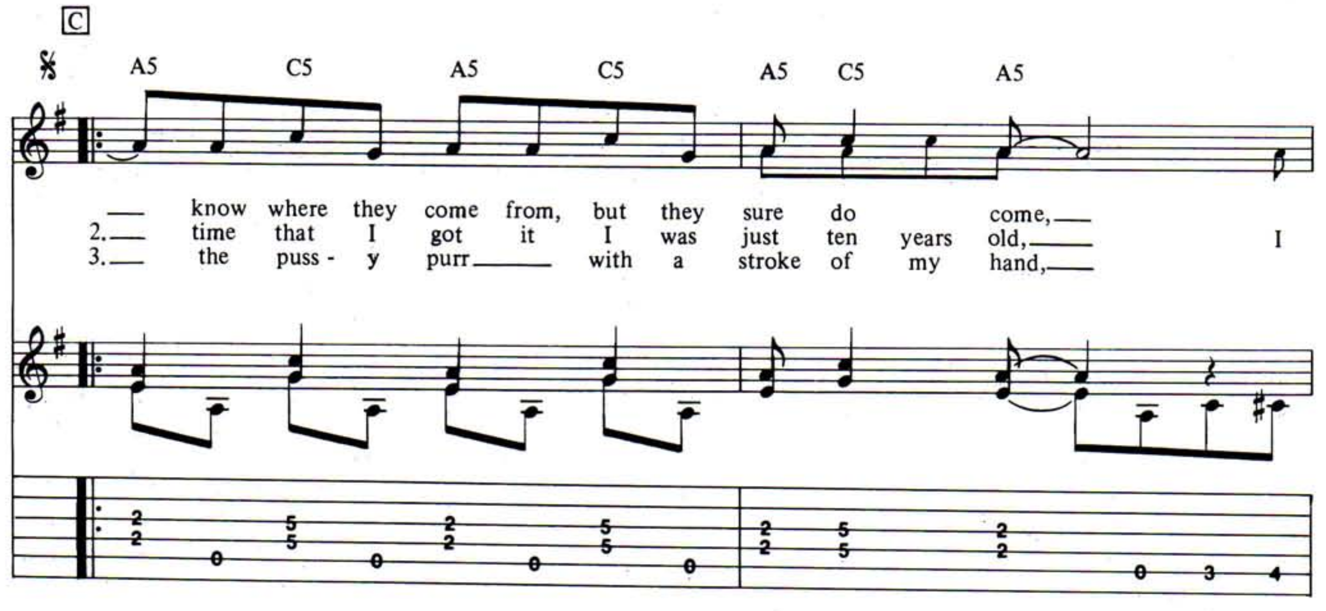
Words and Music
by Ted Nugent

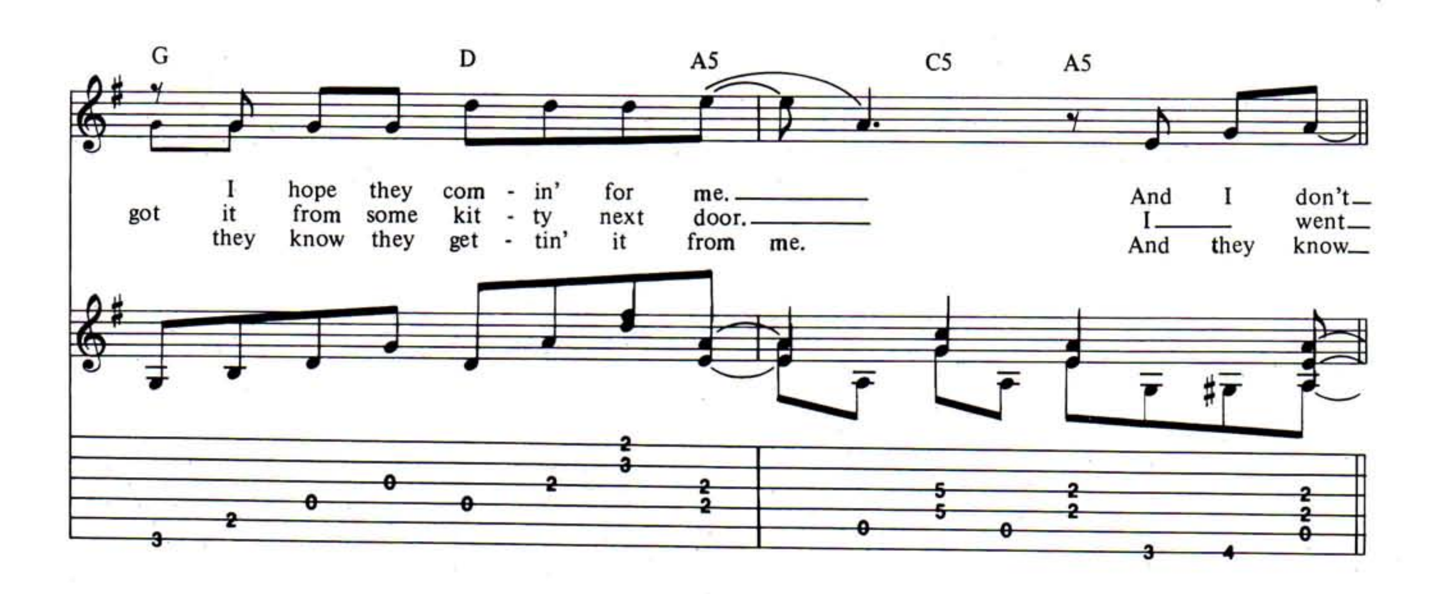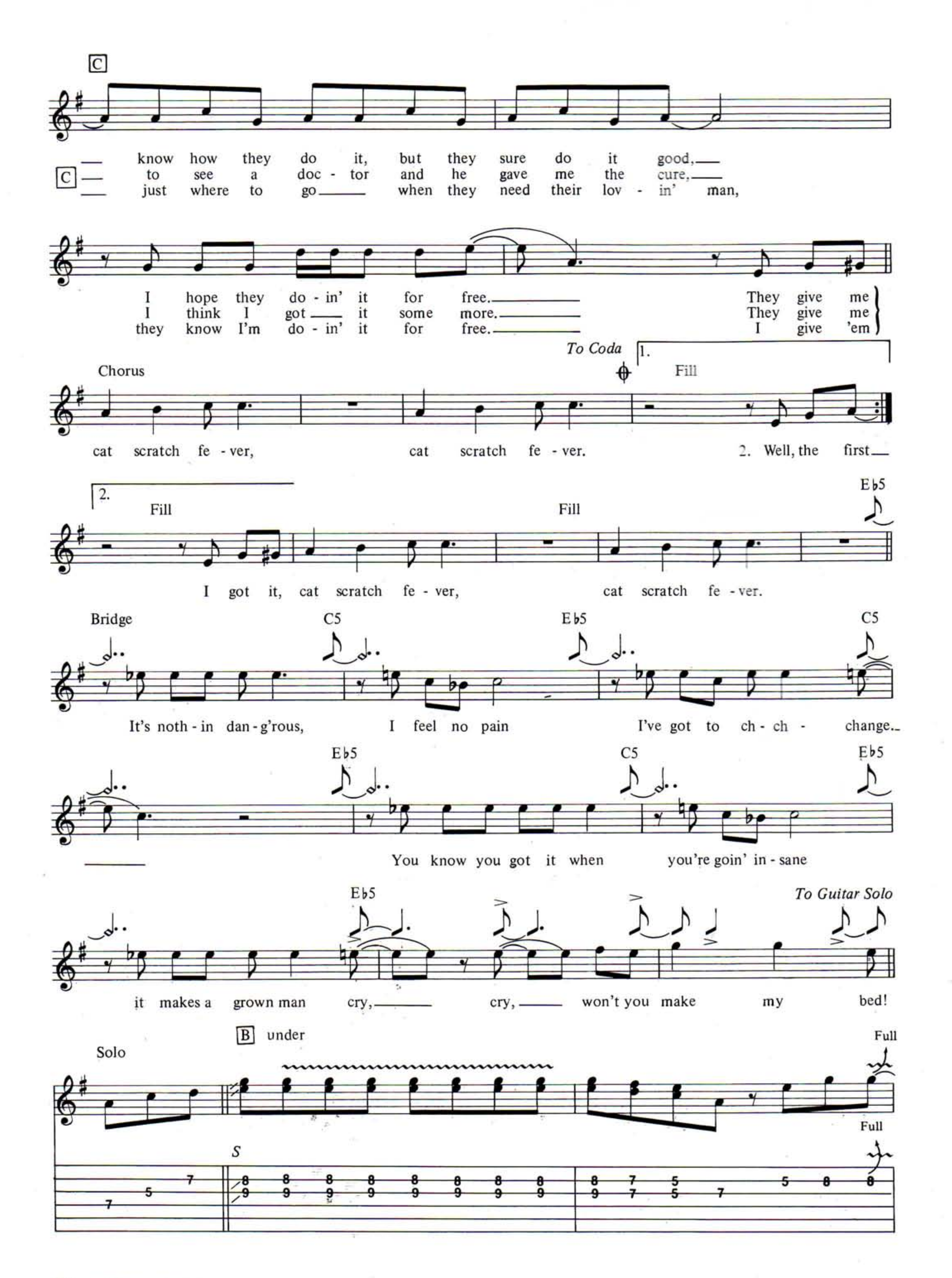


*Transposed Dorian mode on A
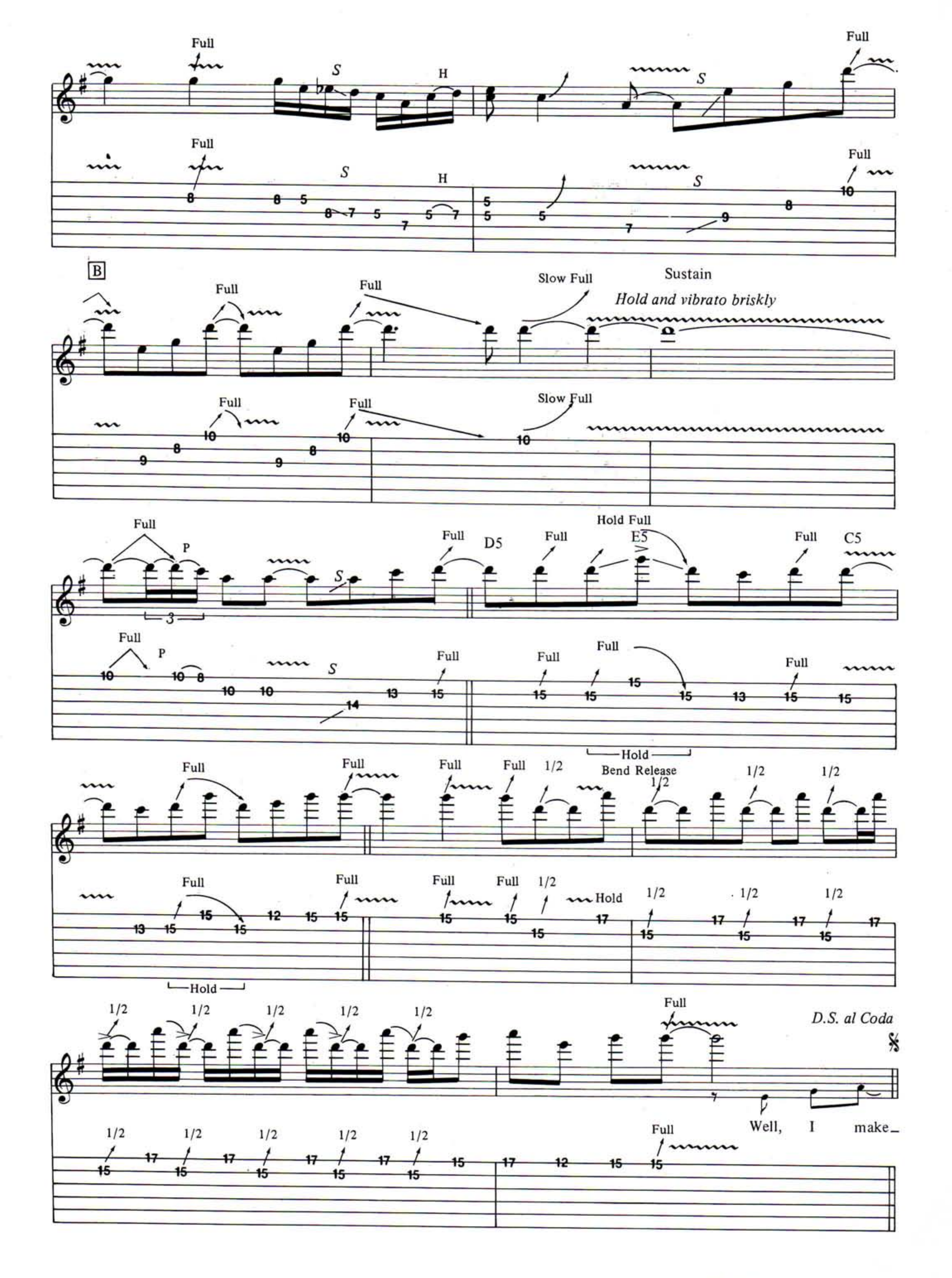

2
1. Well, I don't
8va
Full
Full
P
20 17 20 20 20
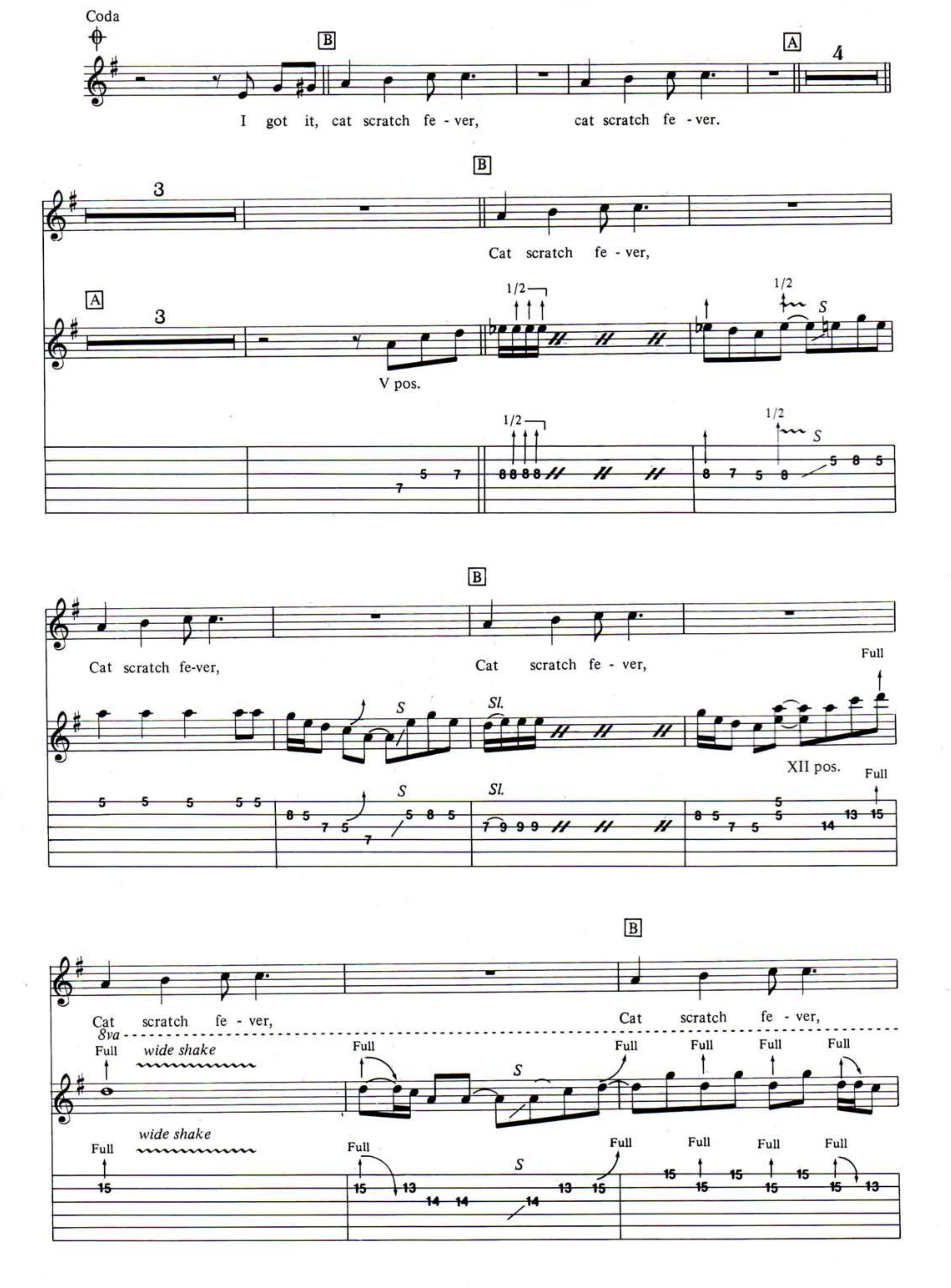
C
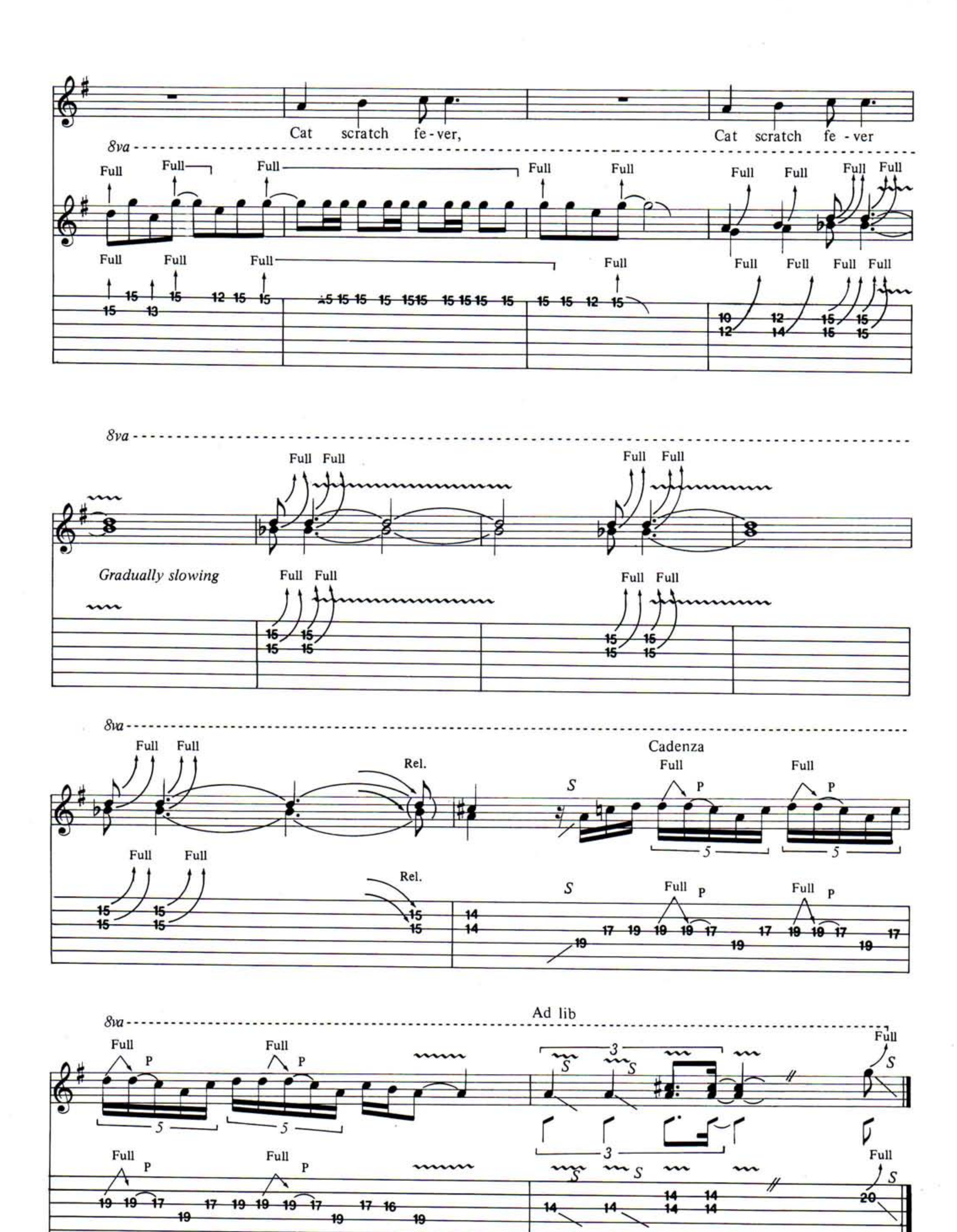

A5 C5 A5 C5 A5 C5 A5
know where they come from, but they sure do come,
2. time that I got it I was just ten years old, I
3. the puss - y purr with a stroke of my hand,


G D A5 C5 A5
I hope they com - in' for me. And I don't
got it from some kit - ty next door. I went
they know they get - tin' it from me. And they know


C
— know how they do it, but they sure do it good,
C — to see a doc - tor and he gave me the cure,
— just where to go when they need their lov - in' man,
I hope they do - in' it for free.
I think I got it some more.
they know I'm do - in' it for free.
They give me
They give me
I give 'em
To Coda
1.
Chorus
Fill
cat scratch fe - ver, cat scratch fe - ver.
2. Well, the first
2.
Fill
Fill
Eb5
I got it, cat scratch fe - ver, cat scratch fe - ver.
Bridge
C5
Eb5
C5
It's noth - in dan - g'rous, I feel no pain I've got to ch - ch - change.
Eb5
C5
Eb5
You know you got it when you're goin' in - sane
Eb5
To Guitar Solo
it makes a grown man cry, cry, won't you make my bed!
Solo
B under
Full
Full
S


Full
S
H
Full
S
Full
B
Full
Full
Slow Full
Sustain
Hold and vibrato briskly
Full
P
3
S
Full
D5
Full
Hold Full
E5
Full
C5
Hold
Bend Release
1/2
D.S. al Coda
Well, I make


Coda
I got it, cat scratch fe - ver, cat scratch fe - ver.
Cat scratch fe - ver,
V pos.
Cat scratch fe-ver,
Cat scratch fe - ver,
XII pos.
Cat scratch fe - ver,
Cat scratch fe - ver,
8va
wide shake
Full
1/2
Sl.


Cat scratch fe-ver,
Cat scratch fe-ver
8va
Full
Gradually slowing
Rel.
Cadenza
Ad lib
P
S



on Songwriting
LAURA NYRO

Interview by Bruce Pollock

One of the most enigmatic and evocative and emotionally intense songwriters ever to hit the Top 40, Laura Nyro has survived numerous career dips and bends, self-imposed exile, protracted creative silences, fierce critical love and hate. Known for her late 60s smashes, including *Wedding Bell Blues, Stoned Soul Picnic, Sweet Blindness* (5th Dimension), *And When I Die* (Blood, Sweat & Tears), *Eli's Comin'* (Three Dog Night), and *Stoney End* (Barbra Streisand), she dropped out of sight at the turn of the decade after releasing **Gonna Take a Miracle,** an album-length tribute to the R'n'B songs she grew up with, singing on subways and rooftops, harmonizing under the moon of love. Quite a departure from the stark and melancholy epics that populated her previous albums, dirges like *Been on a Train, The Confession* and *Captain for Dark Mornings*.

Writing out of a personal pain that bordered on torment, Laura always stood at the front lines in the battle between the sexes, an emotional firestorm, moving halfway around the world from the naive bliss of *Wedding Bell Blues.* After her mellow return to action with **Nested** and **Smile** and the live **Season of Light,** she dropped out again. Five years later, **Mother's Spiritual** marks a kind of emotional rebirth, a series of songs to and for her son.

Always reclusive, remote, mysterious, Laura gives few interviews. But she was more than willing—excited even—to talk to **GUITAR.** "I think that I searched," she said in a smoky voice conjuring up candles and incense, "and I think that I traveled far to find something that was very close. People who are going to find their own convictions will all have to go through a certain amount of obstacles. I don't think I'm different from other people who are searching . . . to be happy really. And I'm kind of happy now."

The thing that's important to me is to express life as I see it. That's my priority. There've been many changes over the years, as I saw life differently from age 18 and age 25. You have to remember I was still a teenager when I made my first record, and the world around me started changing at the speed of lightning just because I'd written some provocative songs. The 60s started spinning into a whirlwind, and outside of some recognition for my music, I felt like I was living inside a hurricane. My rhythm in life was more of a free spirited one and then it changed. I kind of felt like I was losing the rhythm of my youth. So many things were happening at the same time. This is how I experienced it. So I started slowly moving out of that scene so I could find some peace and experience other things in life without a bunch of people breathing down my neck. When I turned 30 my love songs changed from romantic notions to a deeper taste of life. My mother

died right before I wrote the songs for **Nested;** my child was born right before I wrote **Mother's Spiritual.**

When I was very young I remember sitting at a piano and hearing the notes and the chords ring out in the air and I knew there was something special in that sound, some kind of freedom. More recently, when I was writing *Man in the Moon* one night, as I was working through the chords I remember getting that same feeling.

ROOTS

As a kid I listened to the 50's songs of urban romance: *The Wind,* by the Jesters and by the Diablos, *Oh What a Night, Happy Happy Birthday Baby,* by the Tune Weavers. The first two 45s I bought were *Bye Bye Love,* by the Everly Brothers and *Mr. Lee,* by the Bobettes. A year or two later my favorite songs were by Curtis Mayfield and the Impressions. By fifteen I was seriously listening to John Coltrane and jazz singers like Billie Holiday, Sarah Vaughan, Nina Simone.

I remember one afternoon in high school it was spring and the weather was lovely and me and my friends were sitting outside looking at a newspaper picture of the Beatles arriving in America. They were waving and we were listening to *I Want to Hold Your Hand* on the radio and I felt this thunderbolt in my heart. I love John Lennon to this day, and Yoko too. A year or two later, Peter, Paul & Mary recorded a song I wrote called *And When I Die.*

CREATIVITY

The last few years have been so musically abundant that I felt like the Goddess of Creativity. But, who knows? Songs come in cycles; next year I may only write one song. Things may quiet down, because that kind of songwriting is cyclical, seasonal; it's the culmination of a deeper experience. It's like nature; it takes time to seed and then it blooms. Like **Mother's Spiritual** was a wonderful idea that flew through my head in a minute and then took years to manifest because the relationships and responsibilities that were inspiring the music were also pulling me away from it in terms of time. Since I was recording while I was writing it actually took me 2½ years to complete the 14 songs. Most of the songs I wrote at night. I would just wake in the middle of the night. I had a young baby and that's when I found the space to write. Subjectwise, I wanted to reflect a new world, because that's what I was feeling; the songs were just moments right out of my life.

I didn't work with a tape recorder for **Mother's Spiritual.** I would write my ideas down. I have love songs written upside-down on matchbook covers. I'd write on my hand if there was no paper. Sometimes I might hear a particular instrument, like when I wrote *Melody in the Sky* I heard gypsy violins.

STRUCTURE

Once I'm writing I'm very disciplined. I'm there for the music. When I'm writing music there's a certain magic from the music underlying life. It's like you're living at a deeper current. It's a very complete feeling. You're taking care of everyday things, but you're living at the edge of a song.

Basically I just have a strong vision in mind and I try to bring the song as close to that vision as I can. I have a love for simple, basic song structure, although sometimes you'd never know it. Take, for example, *Wedding Bell Blues,* a three-minute song with a simple hook; the universe captured in a three-minute song, like a painting on a page. It's a musical starting point and you could stay with it or take it to the ends of the earth, because as beautiful as simplicity is, it can become a tradition that stands in the way of exploration. I started off in music with simplicity and then moved into abstraction and some uncharted waters with the exploration of it. Actually, some people would say I was going off the deep end (laughter). I wanted to learn more and I took freedoms with the principles of composition. I used these dark chord structures, suspended chords, advanced dissonance—advanced for rock 'n' roll—rhythms leading to other rhythms—all within the same song. My jazz background put certain inflections in my writing and singing. Throw in all the poetry I'd read since I was a kid—and just being a woman—and that's what made my songs complex and emotionally rich.

In time I headed back toward simplicity again. The form and content of what I want to say is very influenced by nature. I think my favorite songs come from a certain place of elemental power. Like I went to the Museum of Modern Art in New York City and I kept coming back to Van Gogh's Starry Night painting. Van Gogh became one with that night sky and that painting. That's what I mean by elemental power.

I don't think you should categorize yourself as an artist. You should allow yourself to grow. The way I feel is; art and life, growth and change; real life is beyond a 4/4 kind of thinking. Growth is the nature of the creative process. You have to accept it, respect it and move on. ■
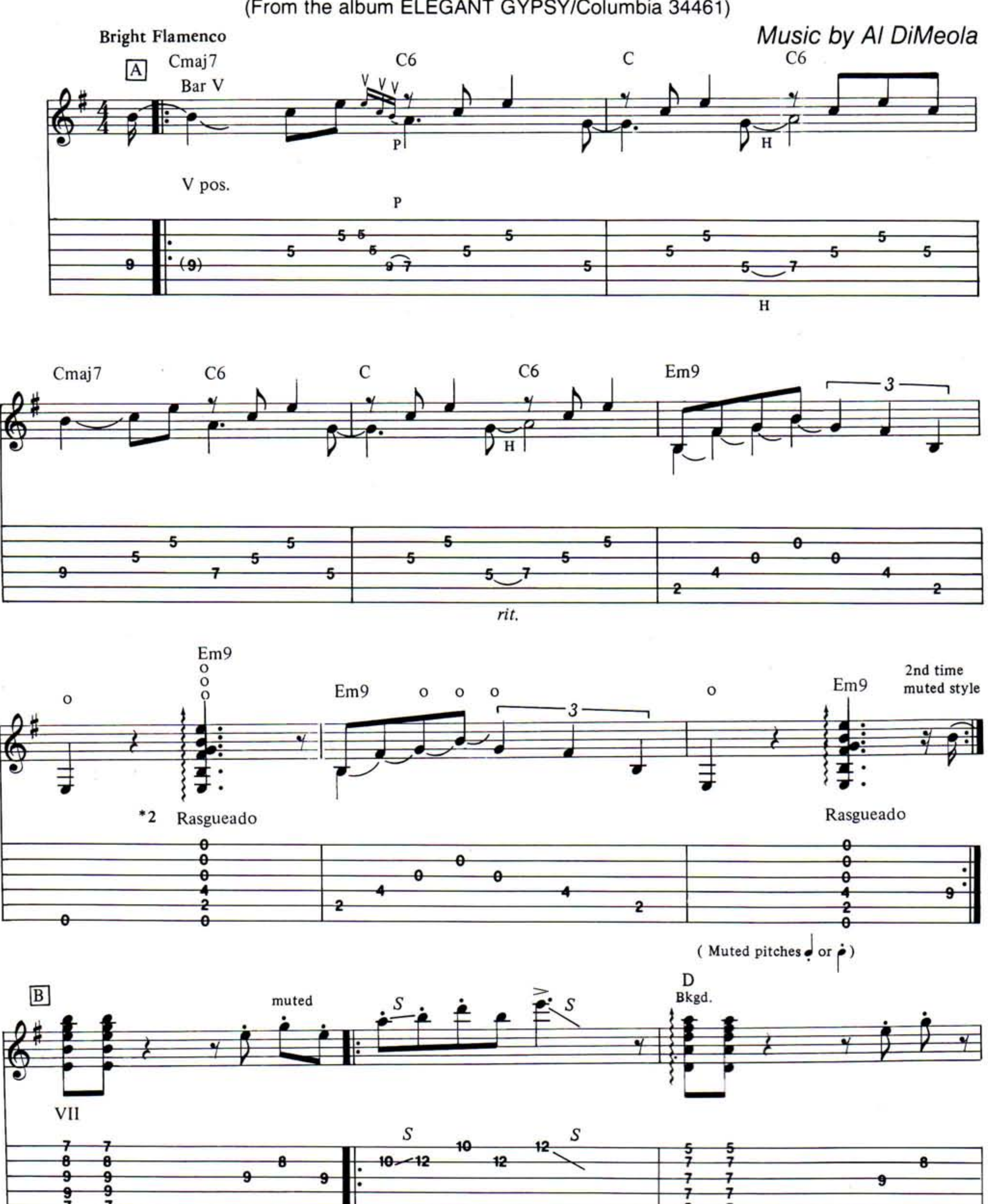
Tablature Explanation See pg. 78

MEDITERRANEAN SUNDANCE
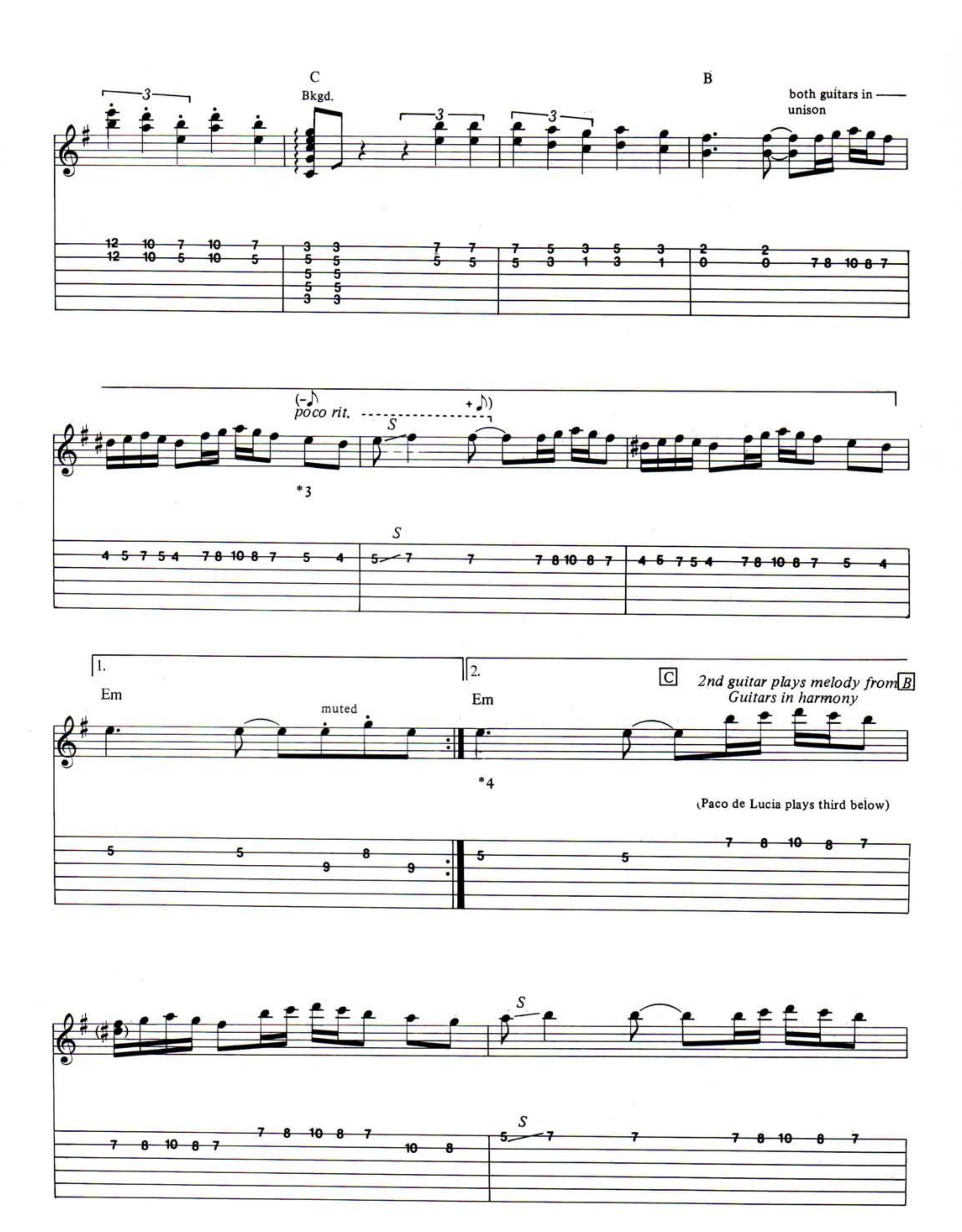
As recorded by Al DiMeola

(From the album ELEGANT GYPSY/Columbia 34461)

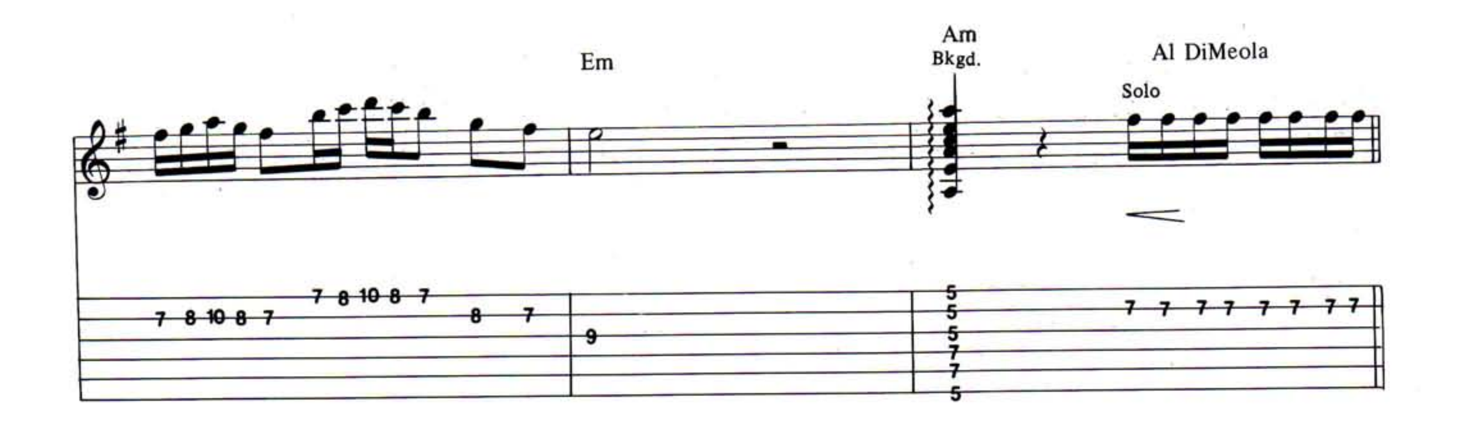
Music by Al DiMeola
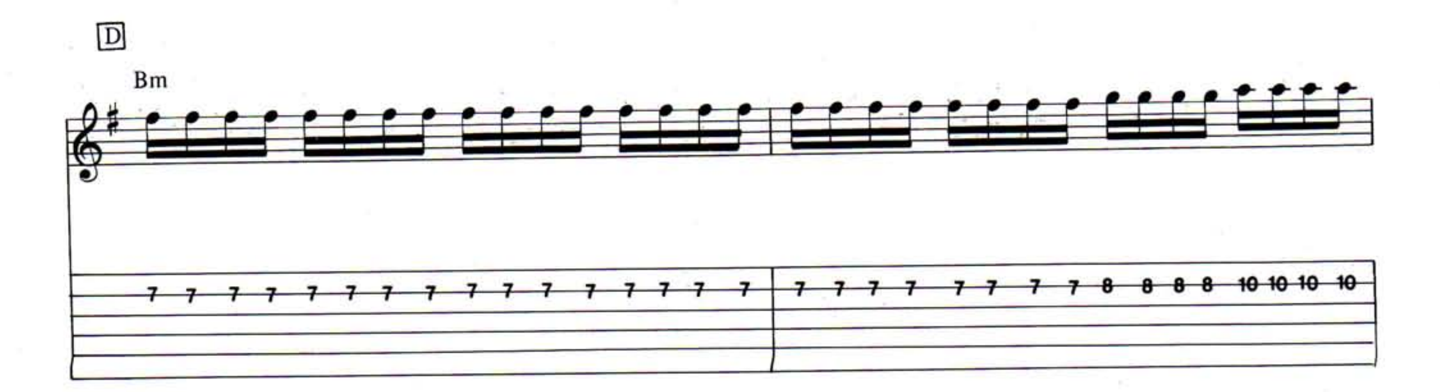


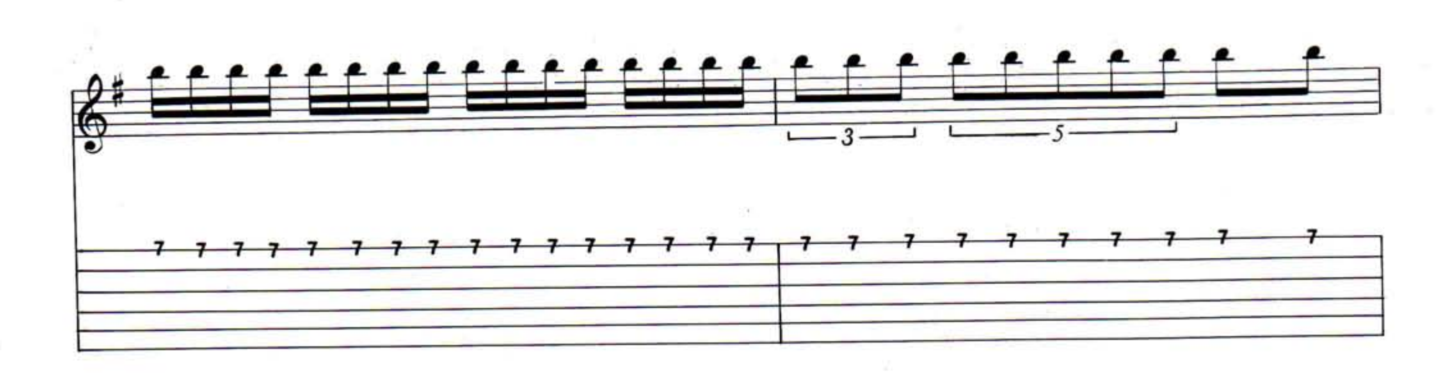
*Only the guitar part for the indicated player has been written out. At all times there are two guitars playing however, and at times the accompaniment becomes very complex. This arrangement is based on the performances of Al DiMeola (on the right channel) and Paco deLucia (on the left) on the l.p. "Elegant Gypsy." You may find it helpful to pan back and forth between the channels to separate the guitar parts. Also note that the chord symbols are merely a guide to the accompaniment.

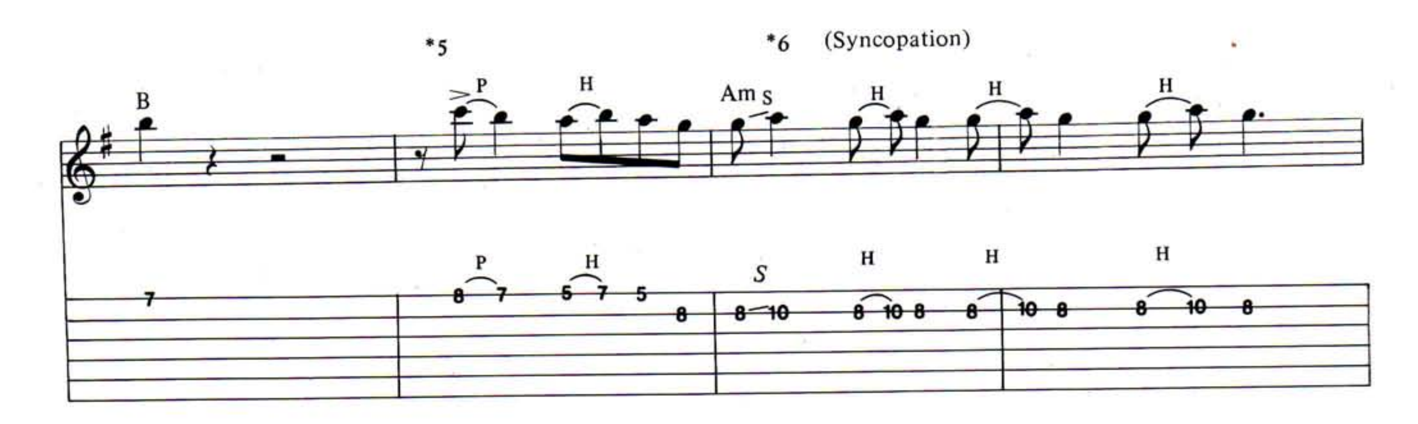


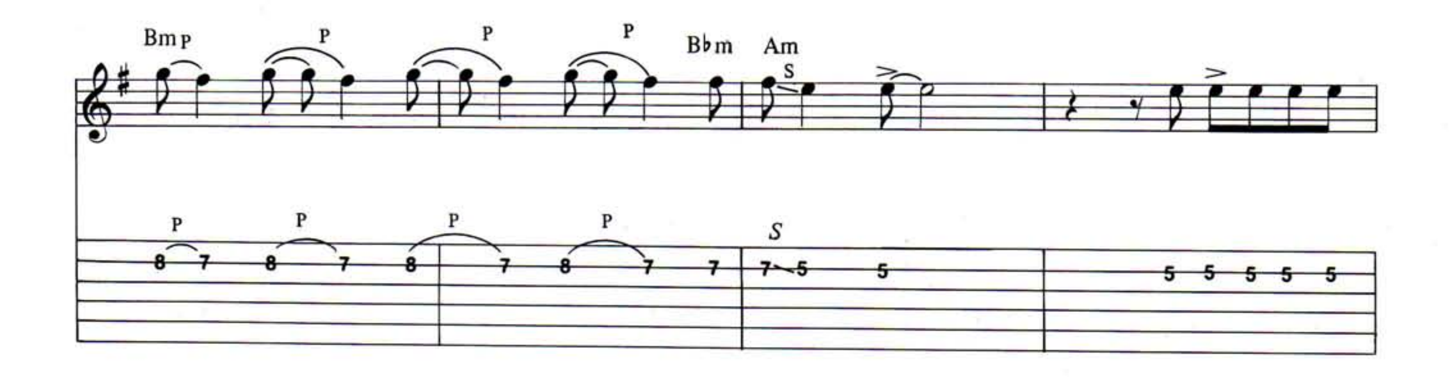
C
Bkgd.
B
both guitars in unison
poco rit.
*3
S
1.
Em
muted
2.
Em
*4
C
2nd guitar plays melody from B
Guitars in harmony
(Paco de Lucia plays third below)
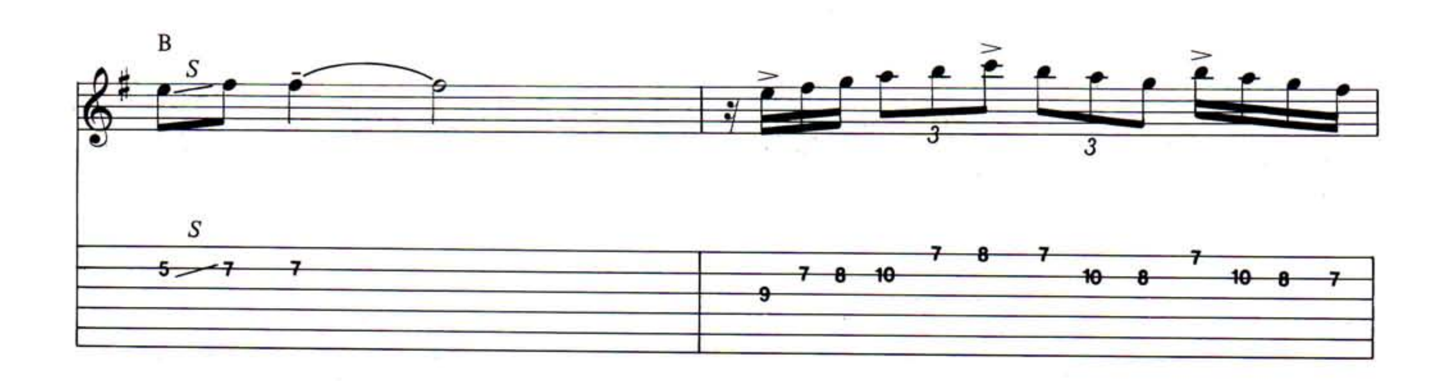

Em
Am
Bkgd.
Al DiMeola
Solo
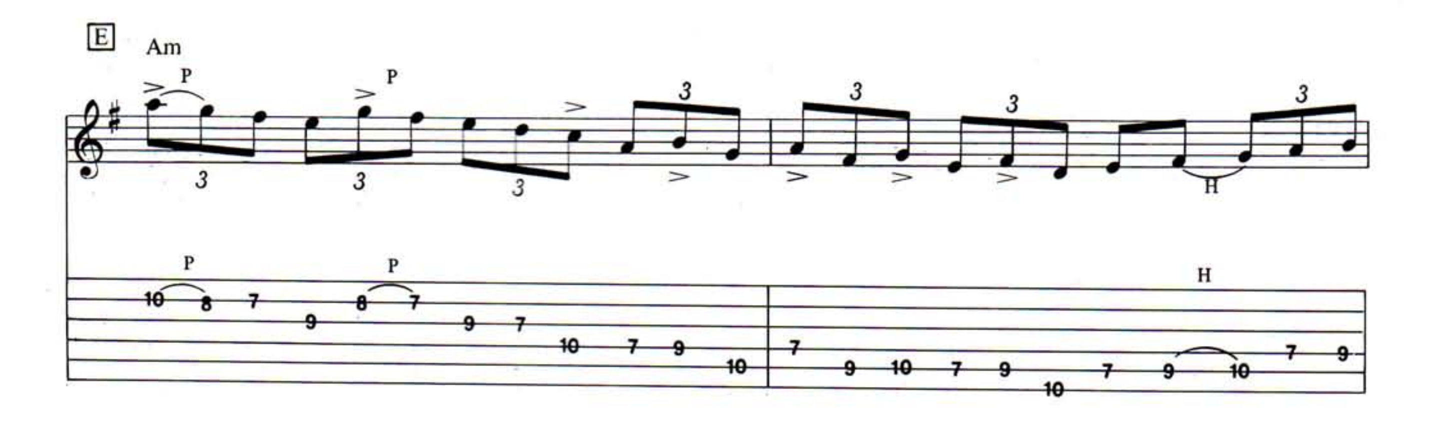

D
Bm

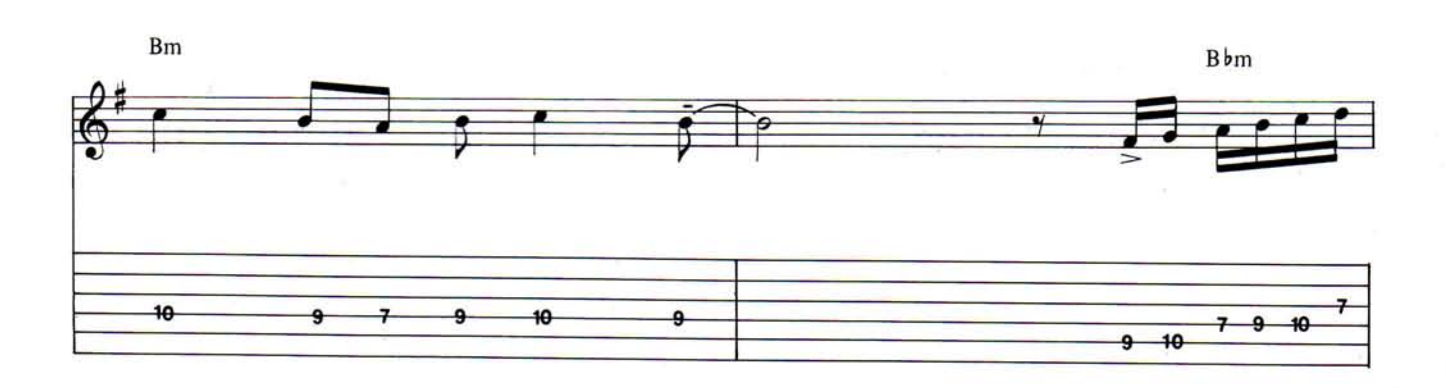

Rubato


*5
*6 (Syncopation)
B
Am


Bm
P
Bbm
Am
S
P
S


B
S
3
S


E
Am
P
3
H


Bm
Bbm

Am

B

F

Am
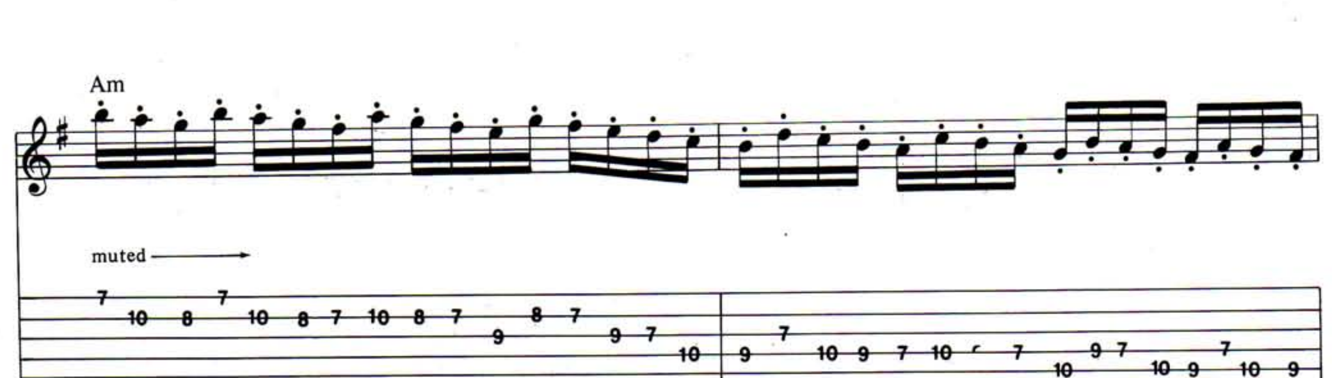
H

Bm

muted

B♭m

muted



B

G

S

Em

muted →

XII pos.

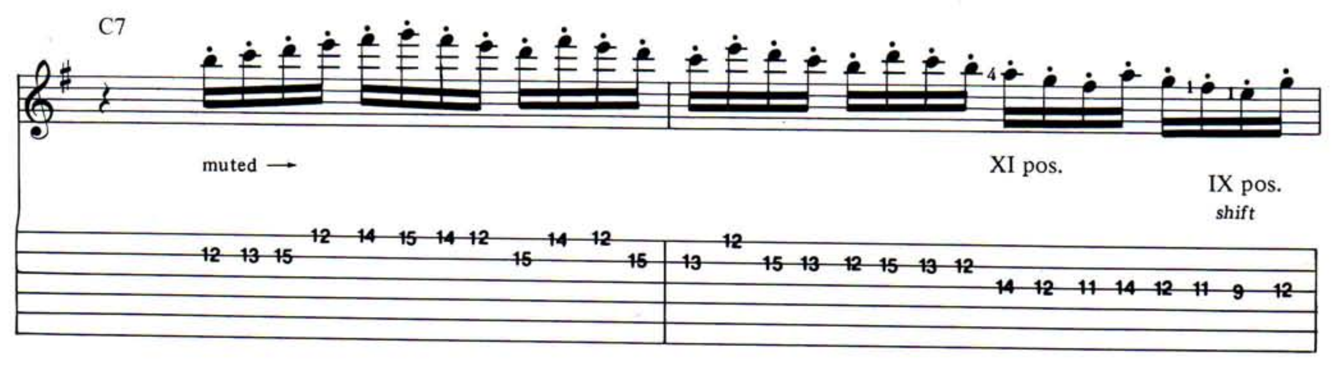
muted →

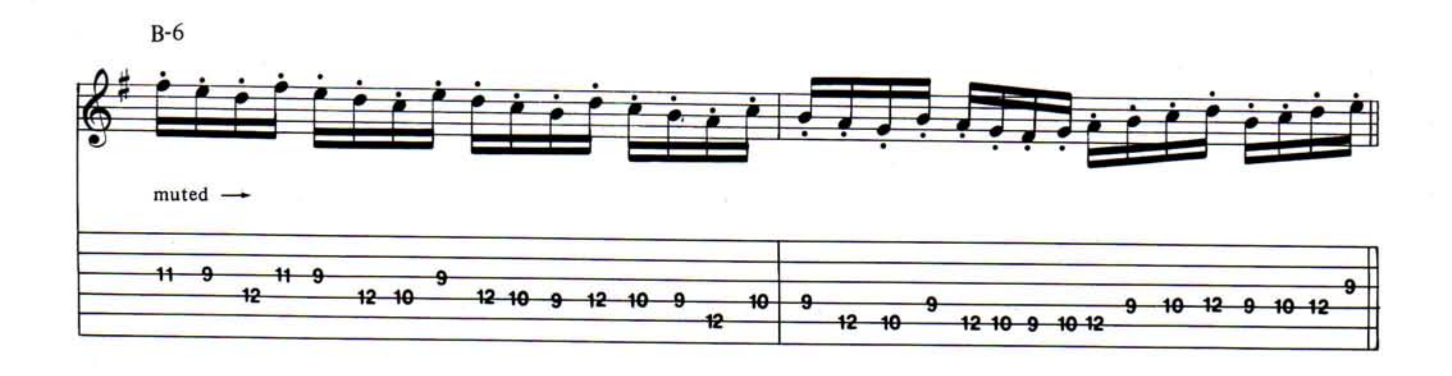
S

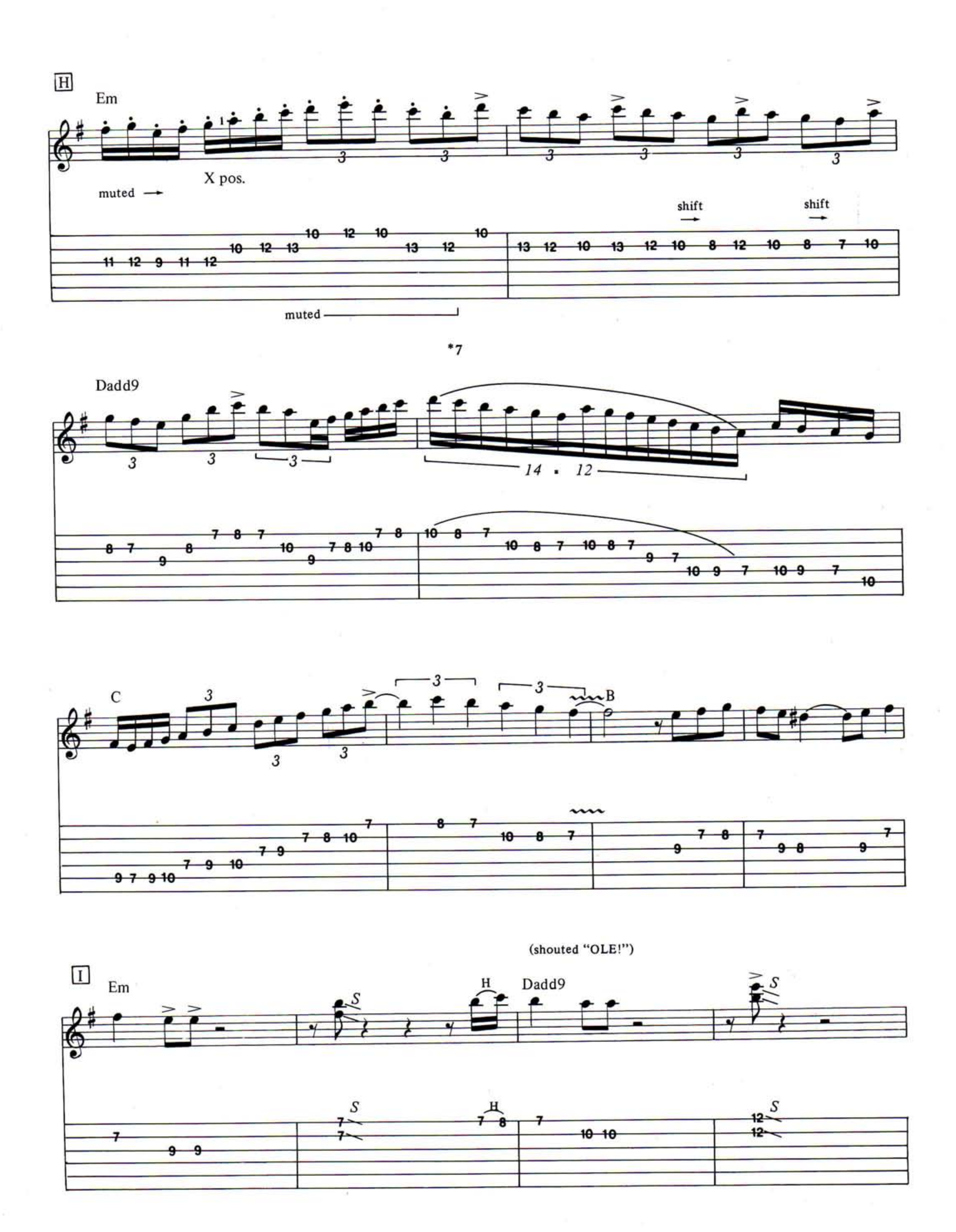
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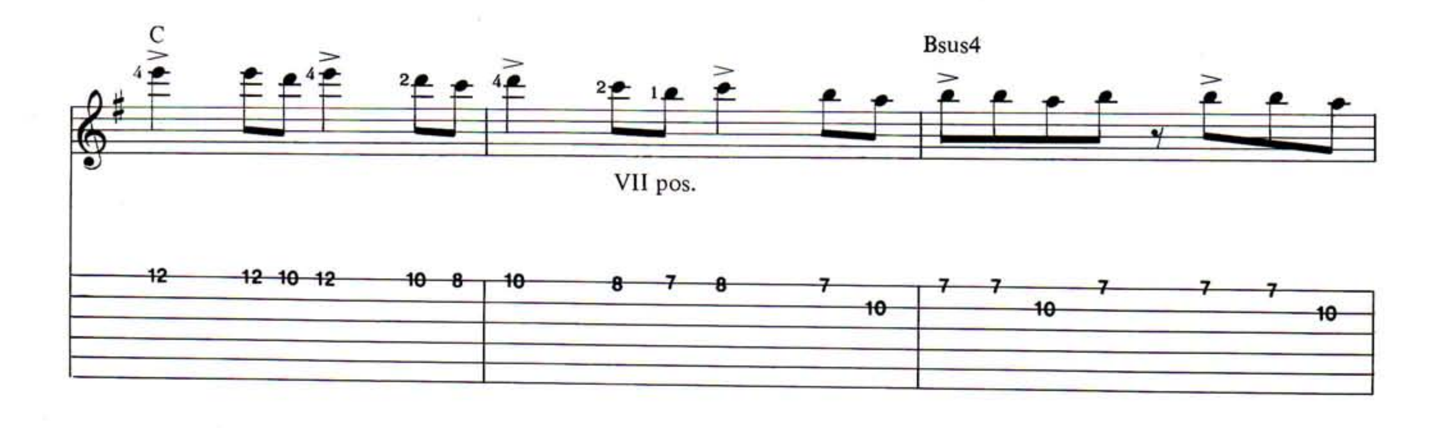
D7

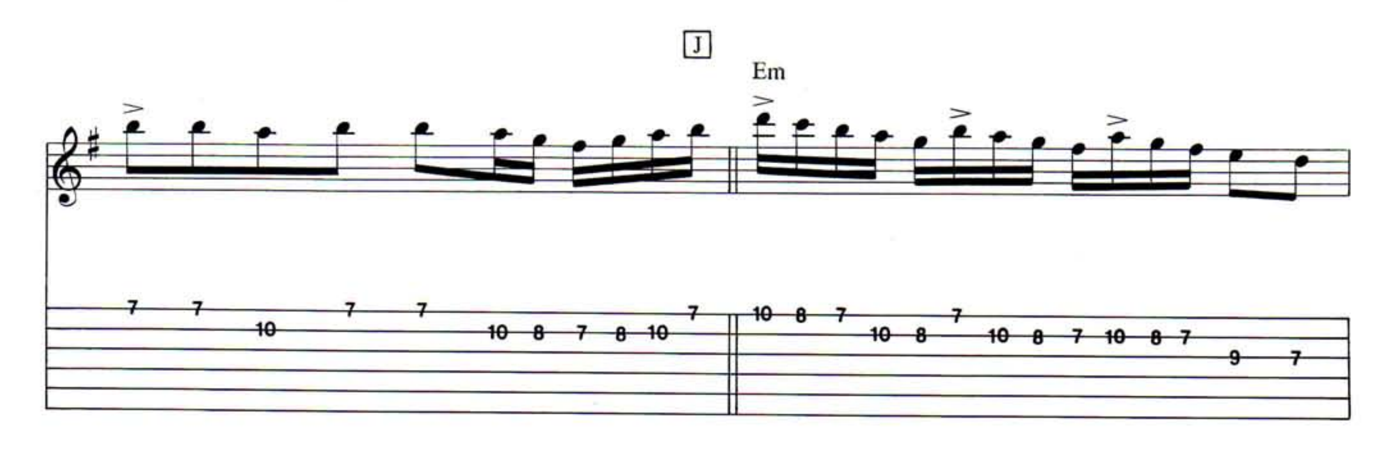
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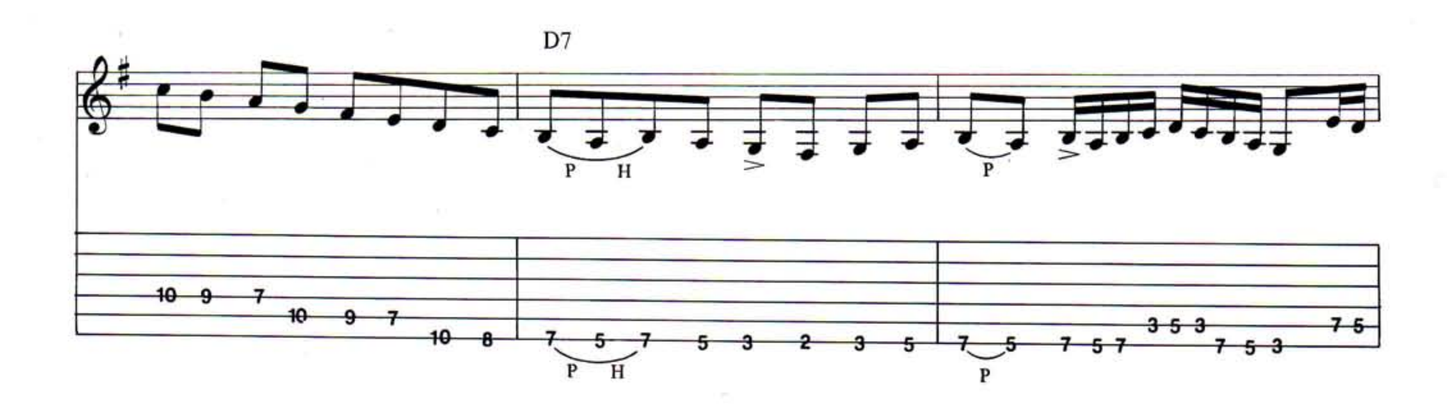


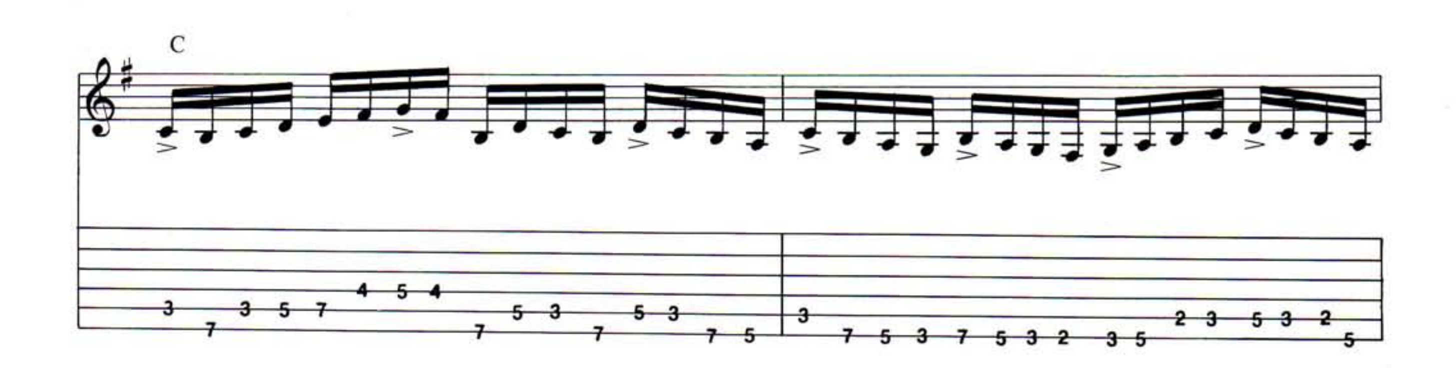


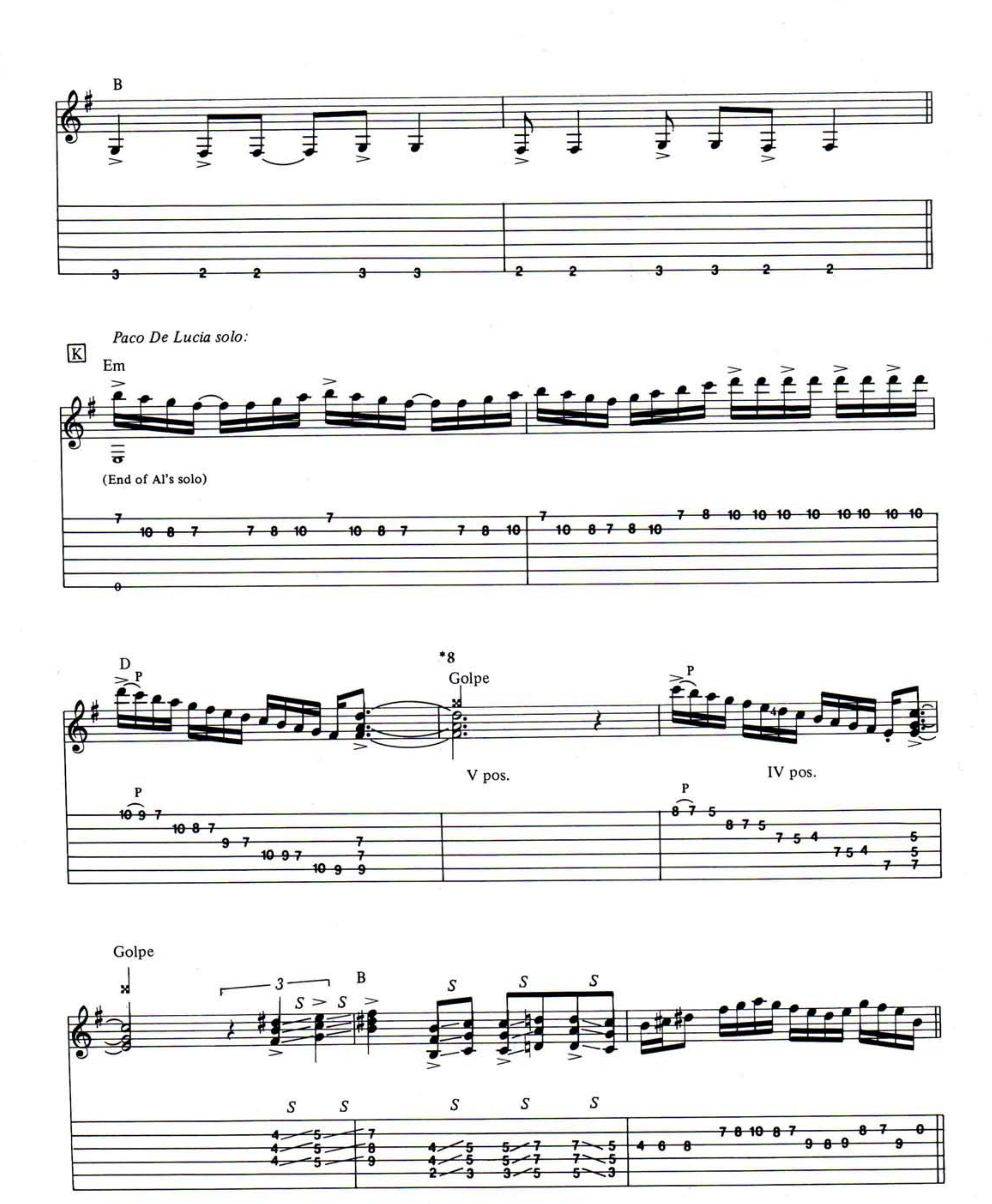

H
Em
muted
X pos.
shift
shift
muted
*7
Dadd9
14 : 12
C
B
I
Em
H
Dadd9
(shouted "OLE!")
S

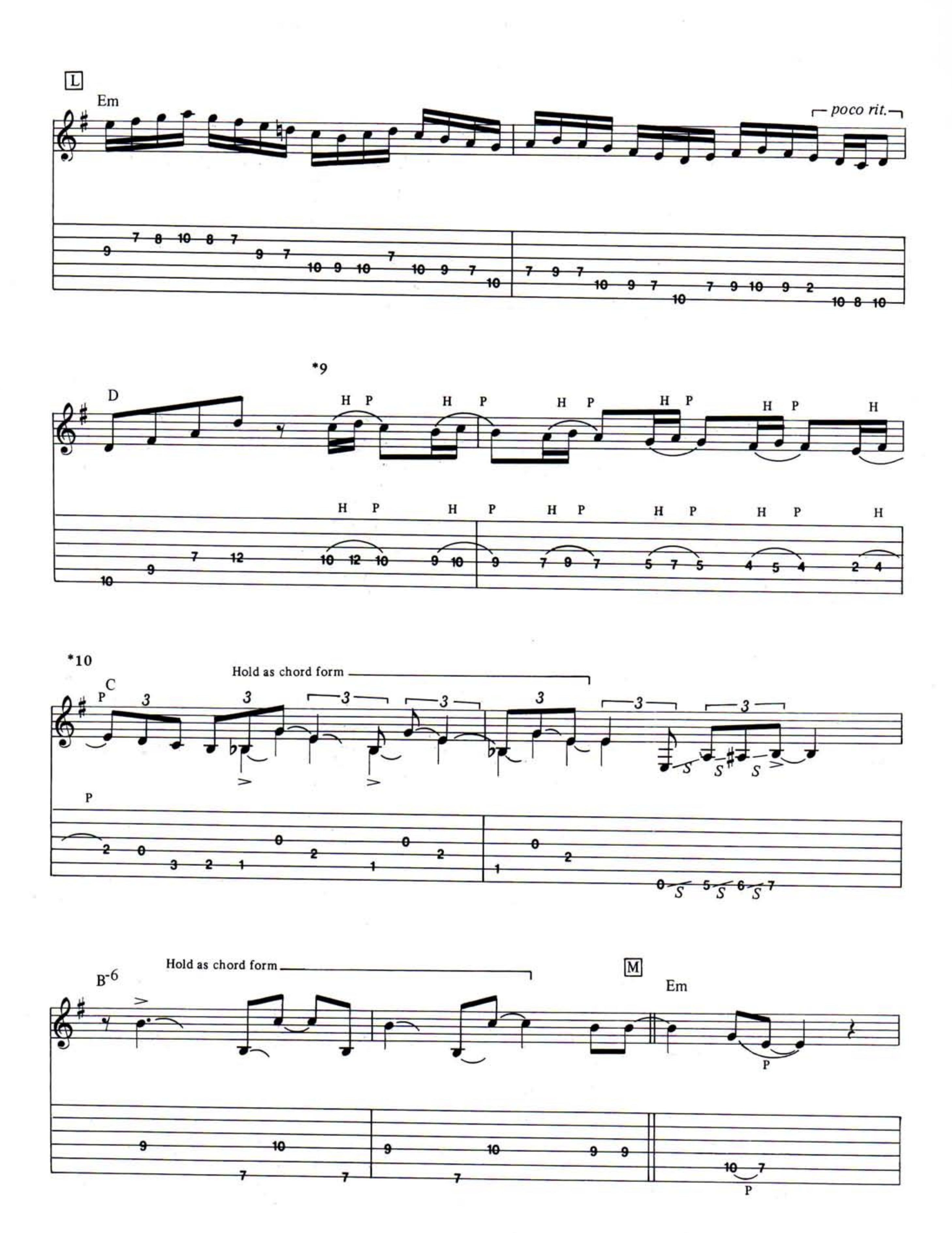

C
Bsus4
VII pos.


J
Em

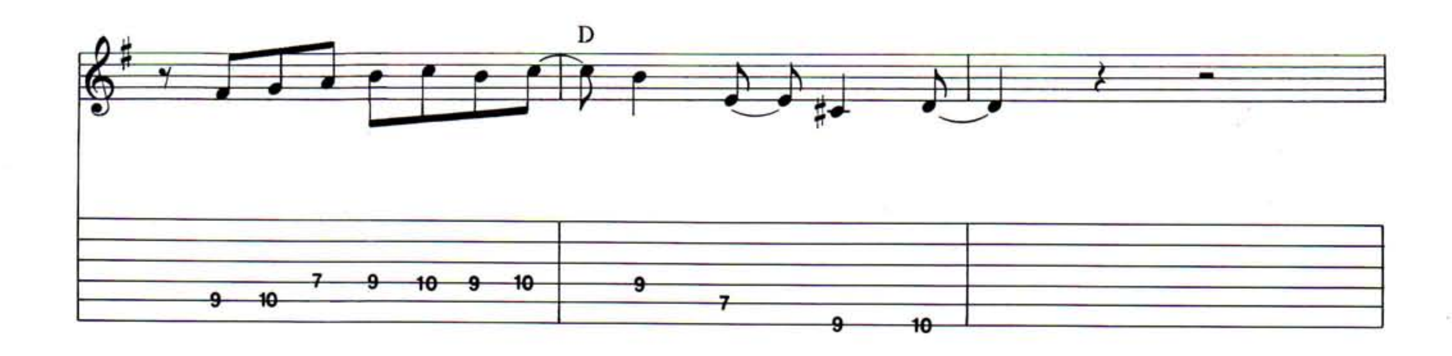

D7
P H
P

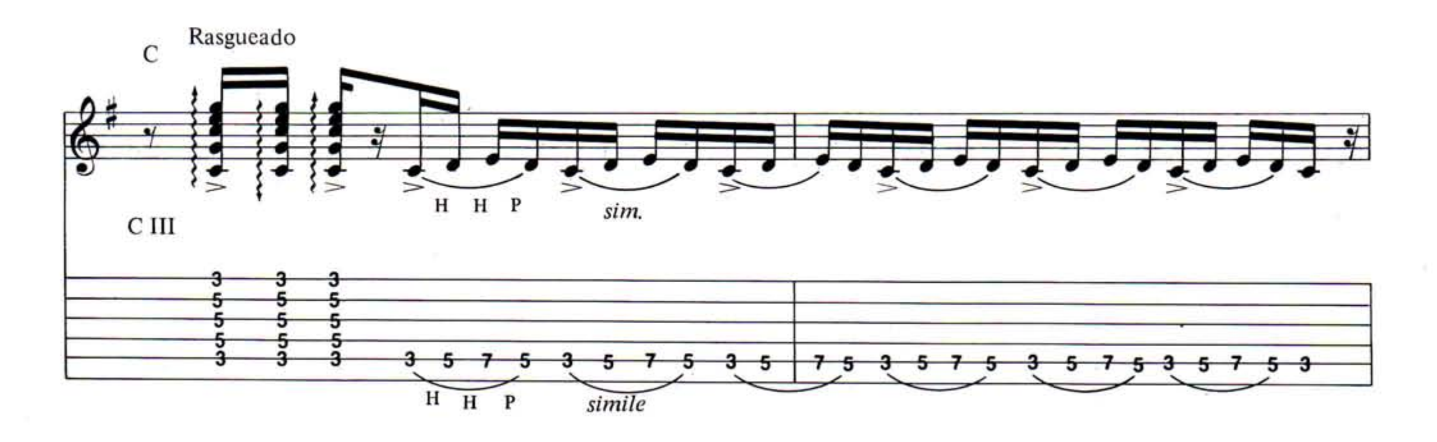

C

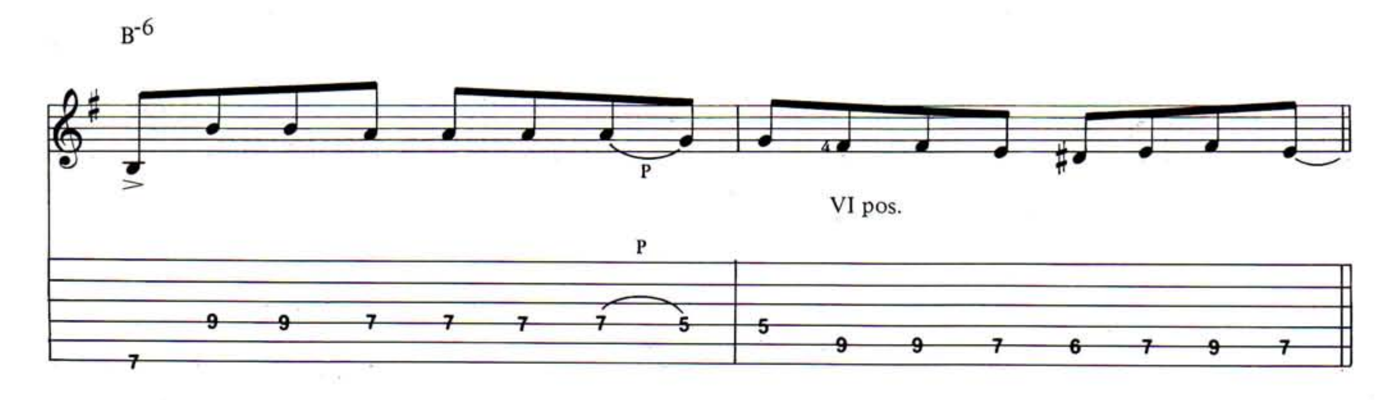

B
Paco De Lucia solo:
K
Em
(End of Al's solo)
D
P
*8
Golpe
V pos.
IV pos.
Golpe
B
S
S
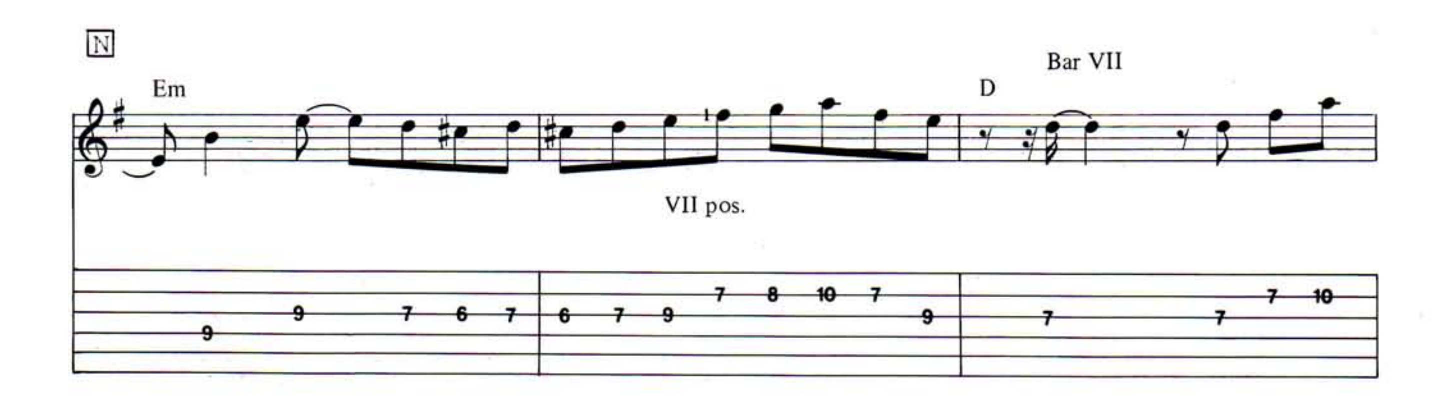


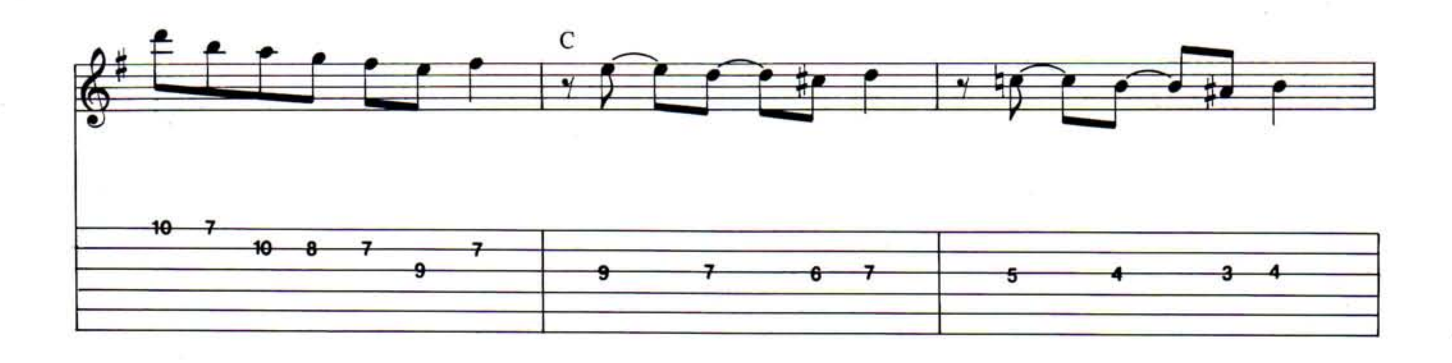
L
Em
poco rit.
D
*9
H P
*10
C
P
Hold as chord form
B-6
Hold as chord form
M
Em
P

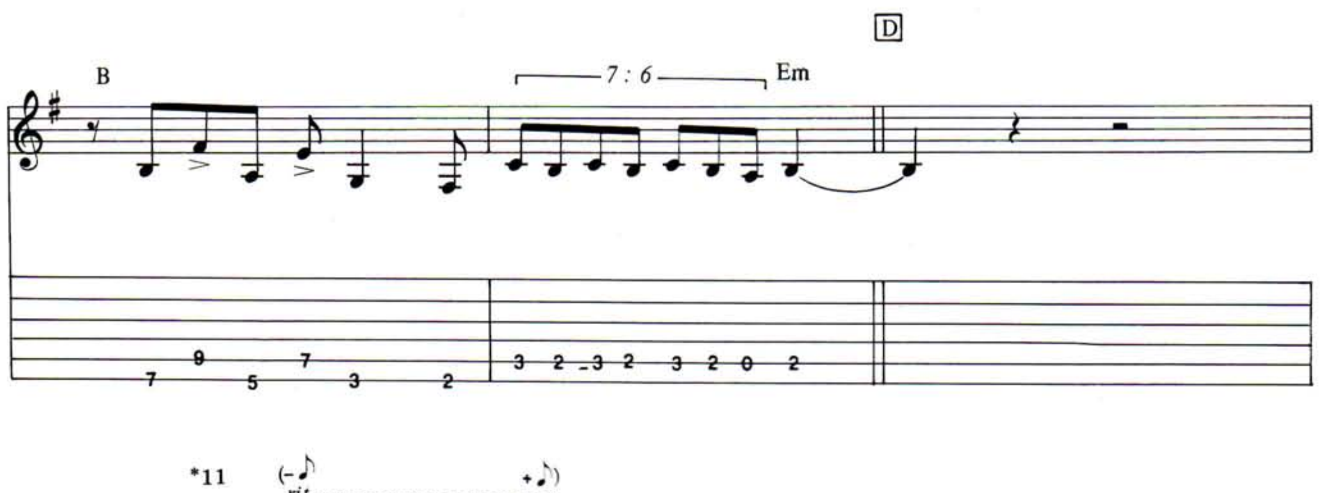

D

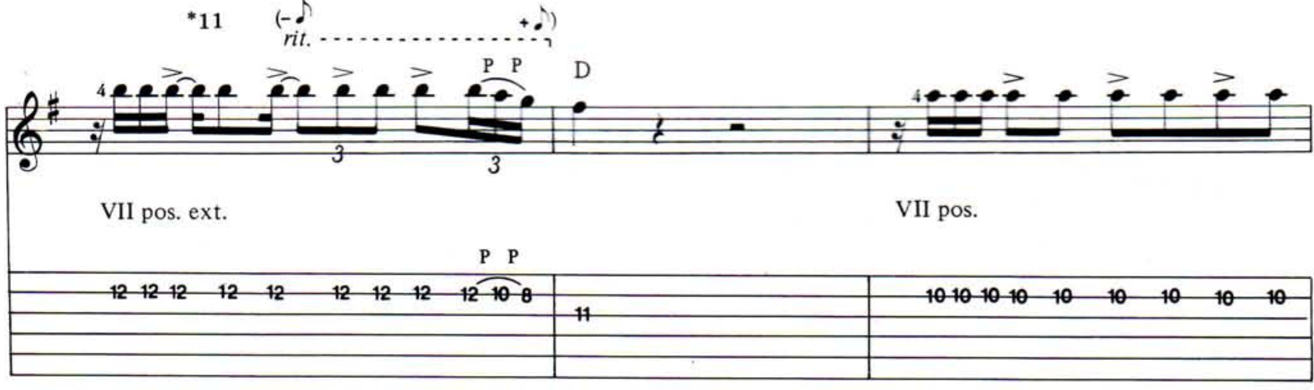

C
Rasgueado
H H P
sim.
C III
H H P
simile
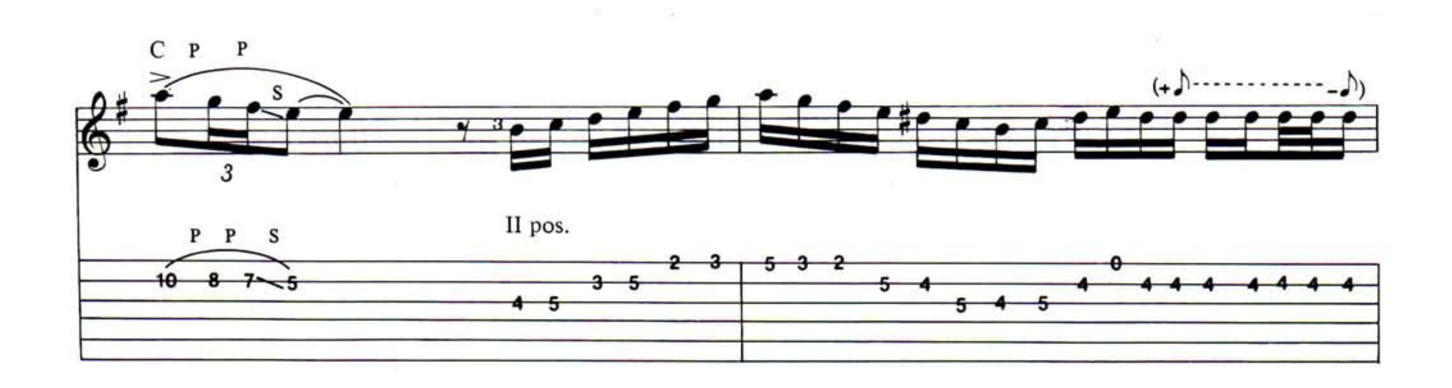

B-6
P
VI pos.
P

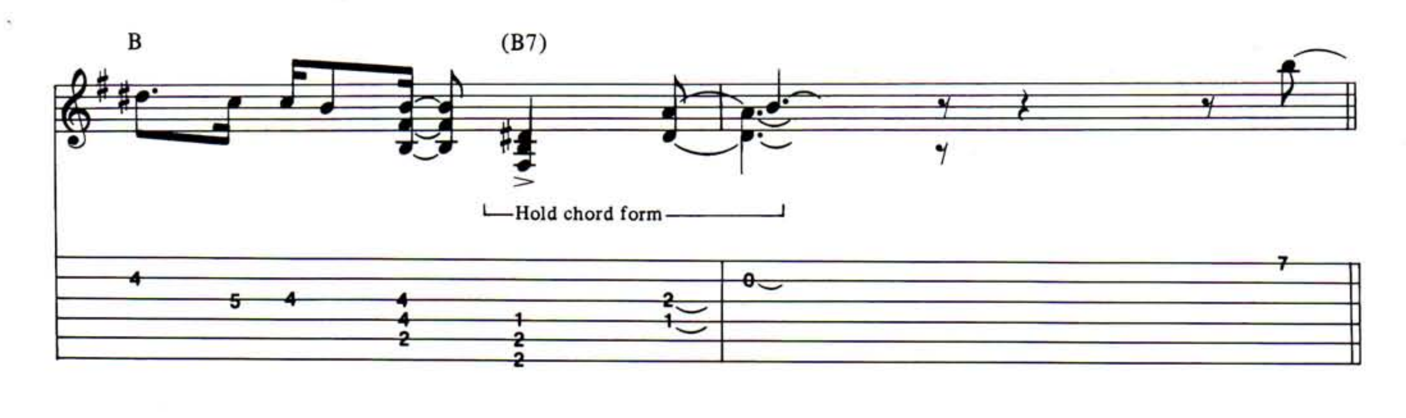

N
Em
VII pos.
Bar VII
D

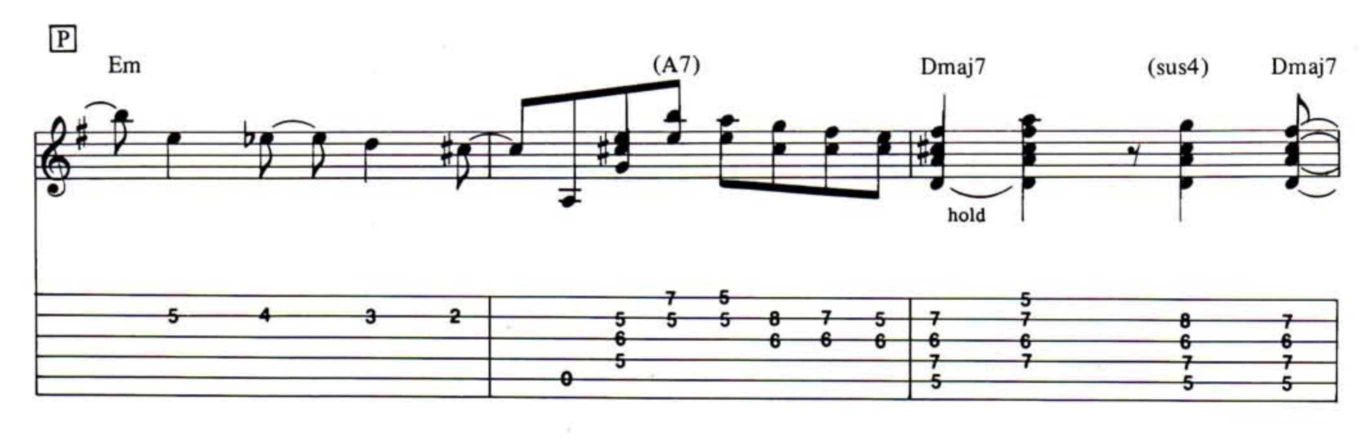

C
10 7 10 8 7 9 7
9 7 6 7
5 4 3 4

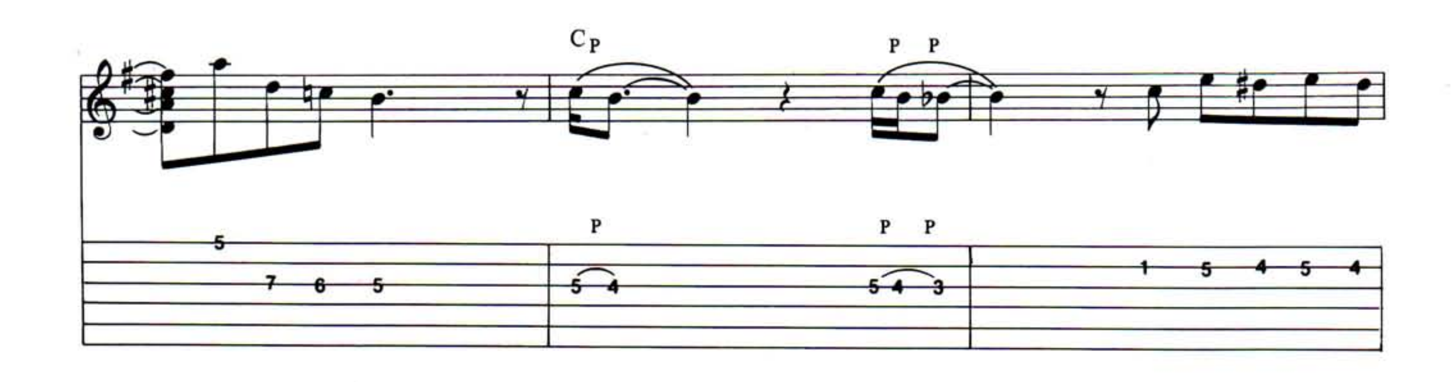

D
B
7 : 6
Em
7 9 5 7 3 2
3 2 3 2 3 2 0 2

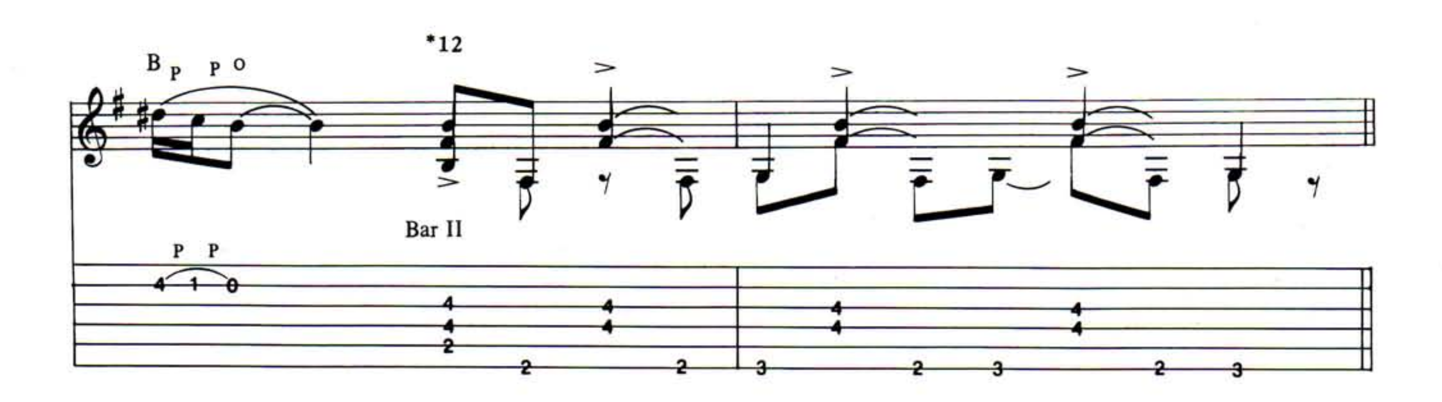

*11
rit.
P P
D
VII pos. ext.
VII pos.
12 12 12 12 12 12 12 12 12 10 8
11
10 10 10 10 10 10 10 10 10

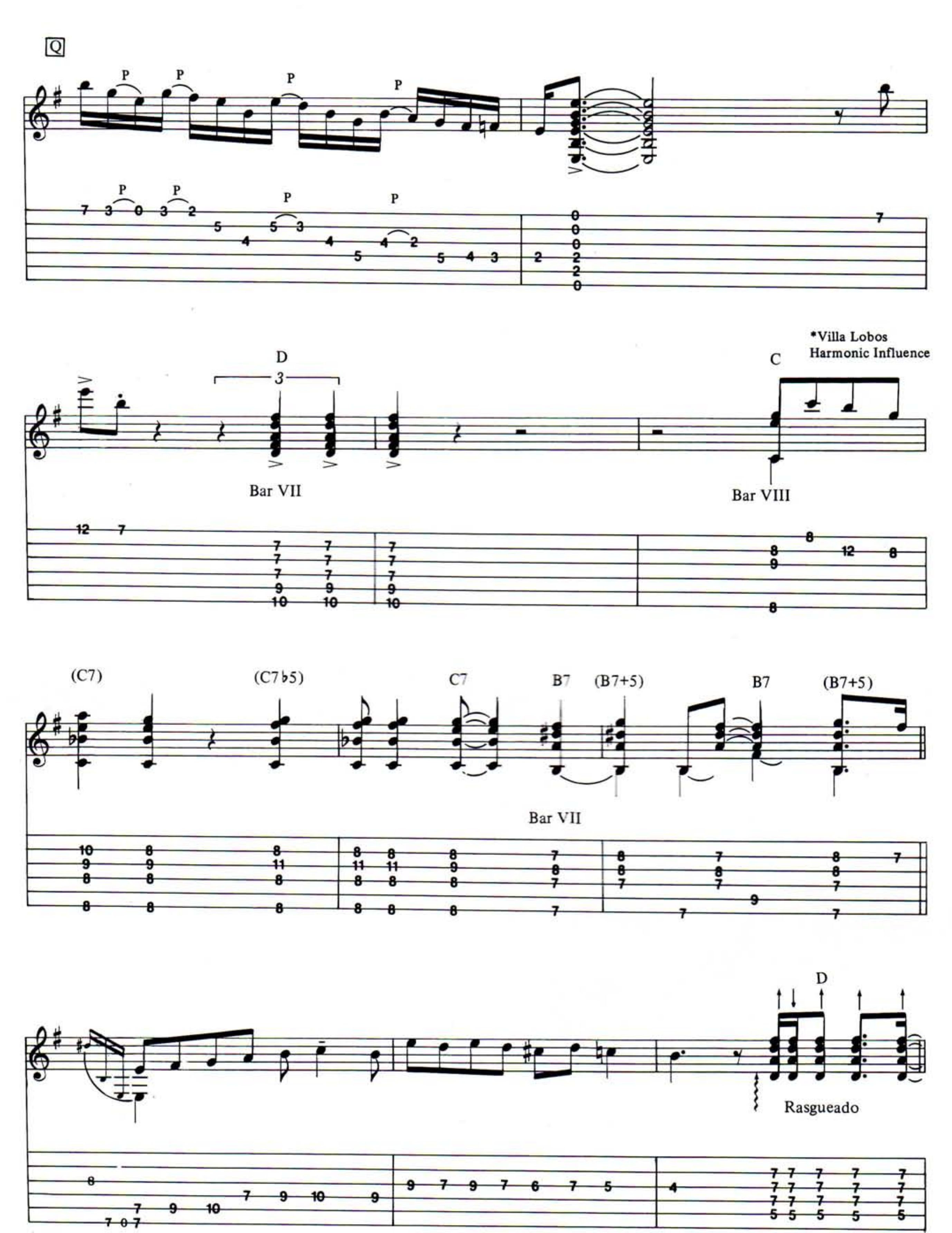

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B
(B7)
Hold chord form

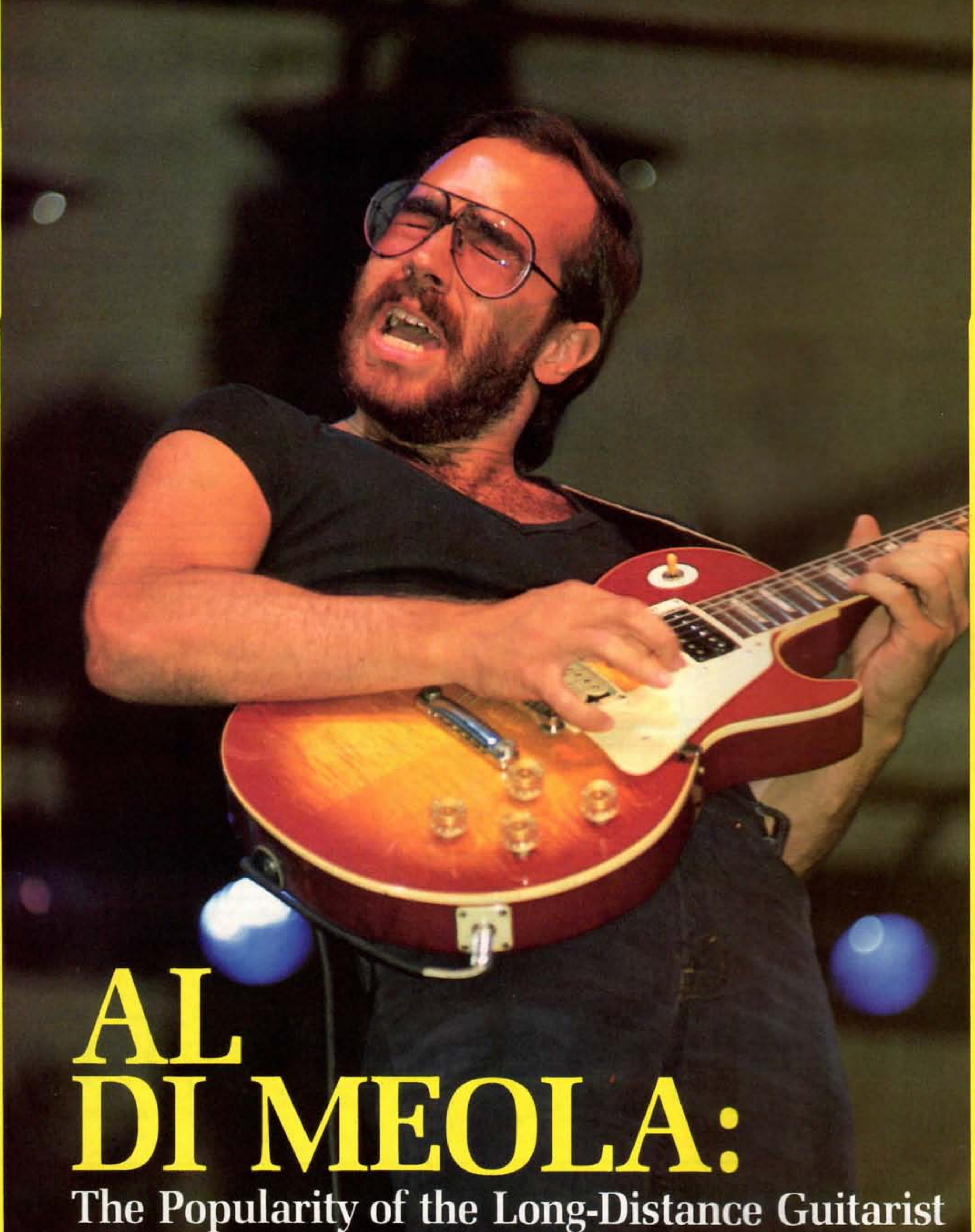

P
Em
(A7)
Dmaj7
(sus4)
Dmaj7
hold


C


B
*12
Bar II



*This concludes the solo portions of this piece. The recording continues with a lengthy section of interplay between the two guitars and a coda that recapitulates some of the earlier material. These have been omitted due to lack of space.



Steve Mandel

AL DI MEOLA:

The Popularity of the Long-Distance Guitarist

by Jack Colby

Since early '83 Al DiMeola has been running a mad creative decathlon. First there was the **Tour de Force** fusion tour and live album. This was followed by a Return to Forever reunion tour, a session with Paul Simon, an acoustic album with John McLaughlin and Paco DeLucia, **Passion, Grace & Fire,** and a nod toward the future with the Fairlight Computer-dominated **Scenario.** By the time he was able to check out the morning paper on his own front porch it was well into 1984.

It seems that DiMeola has been on a one-man guitar marathon since the day he joined Chick Corea and Return to Forever at age 19, and made his debut gig at Carnegie Hall! The fact is, he envisioned his goal at an early age and set about reaching it through discipline, tenacity and the enthusiasm of an Olympic hopeful. And like any gold medalist knows, success yields the freedom to choose. So while DiMeola chose to let the morning papers pile up on his doorstep, guitar fans around the world applauded each new effort on wax and stage. Finally able to relax in his Mediterranean-style home in New Jersey, Al put his feet up for a while to take a look at where he's been and how he got there.

GUITAR: Considering your position in the hierarchy of fusion players, our readers may be surprised to know you were once a big bluegrass picker.

AL: That goes back 16 years to a time when I enjoyed listening to Doc Watson, and Clarence White with the Byrds. What happened with Watson was that I didn't know he used fingerpicks, so I tried to duplicate his stuff using a flat pick. That was some learning experience! I also loved the Flying Burrito Brothers. In fact I almost dropped the guitar for pedal steel when I was 14. I was becoming pretty good at the pedal steel and I had to make a choice, one way or the other, because I wanted to master one instrument. I decided I had already put in over six years with the guitar, so I should stick with it. I sold the steel and haven't touched one since.

GUITAR: You've had a pretty thorough music education, starting with music theory from the word go. Did you fight any of this formal training as a youngster?

AL: I made up my mind the first day that I was going to take it all the way. My goal from the age of 7 was to be famous at an early age and make it when I was young. My first set of influences came from my guitar teacher, Bob Aslanian. He came from a jazz background but was open minded to all kinds of music. Sure I wanted to start with rock. The Ventures were hot and then came the Beatles and the Stones. Elvis was also an influence. Just like those players, I wanted to be a star playing the guitar. There wasn't a day in my life from the time I was 8 until I appeared at Carnegie Hall with Return to Forever that I had any doubts about this being what I wanted to do as a livelihood.

GUITAR: When were you aware of having come into your own as a player?

AL: It wasn't until two years after playing with RTF that I had an identifiable sound that I could recognize. I didn't know I had anything to offer until I made my first solo album (**Land of the Midnight Sun**). It was the first time I had to exercise a talent I didn't know I had, which was to write music. I chose to write complex guitar instrumental music that took you on a journey. The focus wasn't on writing a song for radio. Writing in that style limits your abilities. A lot of rock bands don't write with the sole intention of making the most challenging or interesting music. They tailor it for radio and in order to do that you have to do a circumcision on your creative talent. That's a shame.

GUITAR: You never saw yourself as having a unique voice with RTF?

AL: I was overcome with sudden fame and playing very challenging music. I had to constantly practice the material. A majority of it was written, and soloing was new for me in that context. Soloing is how a player will get a recognizable name for himself. You find a voice in your improvisation. I was still trying to find a voice. Other people noticed a unique quality about my style before I did.

GUITAR: Why do you think Chick Corea hired you?

AL: He obviously heard it. I knew I had a good amount of technique, more than most players. I knew I would be good for a band like RTF and that they were THE band for a guitar player like myself to be in. Now that I reflect back on it, I think Chick liked the fact that I was a rhythmic player. My rhythmic sense is unlike many guitarists who use a big sound with sustain. Guys like Holdsworth play a lot of legato lines very quickly, but you never hear the rhythm. You really have to have your picking technique down to hear the rhythms and to play a variety of them. This is where Chick and I got on very well together.

GUITAR: How much of your technique was natural and how much did you try to develop it?

AL: It's where I wanted to go. What influenced me was the music that I listened to. If I happened to favor AC/DC I'd be concentrating on areas other than technique, perhaps power chords or writing songs with vocals. I have a theory about radio that you are influenced by it even if you don't like the songs. The tunes become so familiar because you've been brainwashed and you begin to think you like the tune. You hear Van Halen's solo on *Beat It* so often you go back to your guitar and try it out. I went through a stage like that. It's part of the growing experience. I think all guitarists in heavy metal bands start out as serious players. They want to learn how to play. A lot of them will go on and a lot won't. If you want to start learning more you'll have to listen to other players. Larry Coryell combined the best of both worlds for me. He was my saving grace. He had the best of jazz and rock. It was the supreme energy. I bought his whole early discography and totally immersed myself. I got into Miles Davis too, but in both cases it was because there were also rock and classical elements to the music. Even as a kid I wasn't just interested in rock. My teachers impressed upon me that I had to learn different forms of music to be a versatile guitarist. Although I wanted to learn another Ventures tune, I also had to do a jazz standard and a bossa nova thing.

GUITAR: Were you a heavy practicer?

AL: From the time I started seriously attacking the instrument until

I went to music school, I practiced whenever I wanted to. Some days it was two hours, other days it was four. My theory on practice still stands. I do it until I'm up against the wall. When I don't feel I'm getting anywhere I back off. I always come back to it with a strong feeling that I want to practice again. If I go for two hours and my intention was to go for four, I never play another two hours because I'm supposed to. At the Berklee School of Music I was surrounded by musicians and everyone was serious. There were no parties or goofing off. I was inspired by the whole environment. It gave me a kick in the pants to say I'm going to make it. I'd been asked to teach there while I was a student, so I knew it was just a matter of time before I got with some name band to show my talent.

GUITAR: It happened in a moment. You went from Berklee right to Carnegie Hall with Return to Forever. How was your first swim in the deep end?

AL: I practiced my ass off. All the spare time I had, before and after shows, was seriously spent working on the tunes. I think the role of the bass player and drummer in that kind of band is a lot easier than the guitar player's role. I had to handle all the complex lines. To execute those lines cleanly is nearly impossible for a guitar player. You had to have your right hand picking real together in order to handle it, especially at the tempo that band played them. It was complex piano music played on the guitar. The challenge was there and I wanted to execute it perfectly. You can't get away with hammering on and expect your notes to come out. Percussiveness and articulation are very important in being heard in this type of music. If you're not picking every note then only the first note is getting the most sound.

GUITAR: Whether it's with an electric band or the acoustic trio, I'm convinced that the acoustic guitar gets a bigger round of applause.

AL: That's a fair statement. When you hear an acoustic piece, you hear the guitar. When you hear the band there are so many different things mixed in; you have the bass with effects, drums, percussion, many different keyboards and the electric guitar with effects. How much of it is guitar? You realize as an acoustic player you really have to have it together to pull it off. In a group a lot of people carry the weight. Acoustic playing connects because it's easier to hear. What you hear is pure and natural. The acoustic guitar has the kind of sound that pulls you right in. You also have a visual thing happening that you don't have on any other instrument. You're making the sounds with your flesh. You can see and hear exactly what's being played. It's visual and physical. That's what I think keeps the guitar in the forefront as the most popular instrument in the world.

GUITAR: Did you ever feel you were taking a gamble putting out instrumental guitar albums?

AL: It was something I wanted to do. I could have digressed very easily by trying to have a hit album. I might have gone into the vocal pop thing or the L.A. jazz/rock thing. That would have been the biggest mistake of my life. My fans, the fusion audience, which is still out there, don't want to hear that stuff. They want challenging guitar music that takes them on a journey. There is a lot of feeling and energy in that music. I established a following which meant I was selling hundreds of thousands of records without ever having a tune that was suitable for radio. That's a phenomenon in the music industry. If I tried the pop route it would either be a monster hit or a bomb.

GUITAR: Jan Hammer played a major role on several of your albums. What is it about him that so many guitarists are attracted to?

AL: Jan is a guitar player at heart. He thinks guitar. He might not admit it outwardly but he is nuts about it. He tries to phrase like a guitar player. A lot of times he phrases better than a lot of guitar players ever imagine phrasing. When guitarists hear him they go, 'if only I could phrase like that.' He's taken some of the things guitarists are doing and brought them to the 21st century.

GUITAR: Do you have any favorite Jan Hammer on record?

AL: For soloing I'd say **Elegant Gypsy.** But the work he did on the Fairlight for **Scenario** was incredible.

GUITAR: How were you introduced to the Fairlight Computer?

AL: Peter Gabriel's *Shock the Monkey* totally turned my head around. He was creating this mood on the Fairlight and I had to look into it. The music on **Scenario** was conceived with a lot of space in it. Rather than filling it up with intricate details I wanted to allow the sound to breathe. Rock drumming sounds best because it's not rhythmically complex. When there's a breath between beats like in *Mama,* by Genesis, the echo expands to make the drums sound huge. If you're playing a fast latin thing there is no room between rhythms. I composed much of the music differently because I started out with a rhythm machine. Most people write the music first and apply the drums to the music. With the rhythm machine you work out a rhythm and play the music to that rhythm. If I were to sit down at a set of drums, I'd come up with a totally different rhythm than if I were to program a machine with nothing in mind. It's like a well-versed guitar player going over to a keyboard. You haven't been there before so your ideas will be different. If you were to play the same thing on the instrument you knew so well, you wouldn't like it or you would discard it. If you were playing a set of drums, you wouldn't leave huge gaps in the rhythm. A rhythm machine is so exact that you can allow huge gaps in between tom tom hits. It's wonderful in that it allows you to orchestrate and compose your tune in and around these rhythms, which is what we did.

GUITAR: Correct me if I'm wrong but a Fairlight is not a synthesizer, rather it calls up actual sounds?

AL: Right, it uses sounds that were sampled into the computer. There are several points on **Scenario** where I wanted to use female vocals. They have a choir on a floppy disc singing la, ooh, and other syllables. I could triple the sound, add other syllables or have it done with altos, sopranos etc. Then you could couple it with the sound of barking dogs if you wanted to. For a composer who writes his music out it's very doubtful, if he didn't have a Fairlight, that he would even think of writing for cello

and spoons for instance. It's not something you would hire someone to try. There are so many possibilities of trying new sounds where normally you wouldn't because of the expense; or the idea might be too embarassing to admit.

GUITAR: What sounds from the Fairlight should we listen for on **Scenario?**

AL: *Mati Hari* starts with the sound of a real desert wind. It's not synthesized. Somebody went into the desert with a mike and recorded it. There are the sounds of real sitars that come from the Fairlight and were triggered by the keyboard. There are horns that sound as if they are coming from a snake charmer. That goes into a part which sounds like the low end of a grand piano being struck by a sledge hammer, which is exactly what it is. The sound is called a Pitzwang and its a mindblower.

GUITAR: Speaking of a mindblower, I was more than a little surprised to hear you on Paul Simon's *Allergies* single. In fact, it sounded like the horns orchestrated your guitar line rather than the other way around.

AL: They did. I did it at the end of the RTF reunion tour and my chops were up. I improvised the line, they loved it and did an arrangement on it. It was a lot of fun and an honor to play with Paul Simon.

GUITAR: What projects does the future hold?

AL: This fall I will do an acoustic album of harmonally complex guitar etudes. This satisfies my need to play more challenging and technical music again. The next electric album will be heavily latin oriented, featuring complex rhythms and harmonies. It should be out in the spring of '85.

GUITAR: You've adopted Ovation as your acoustic sound.

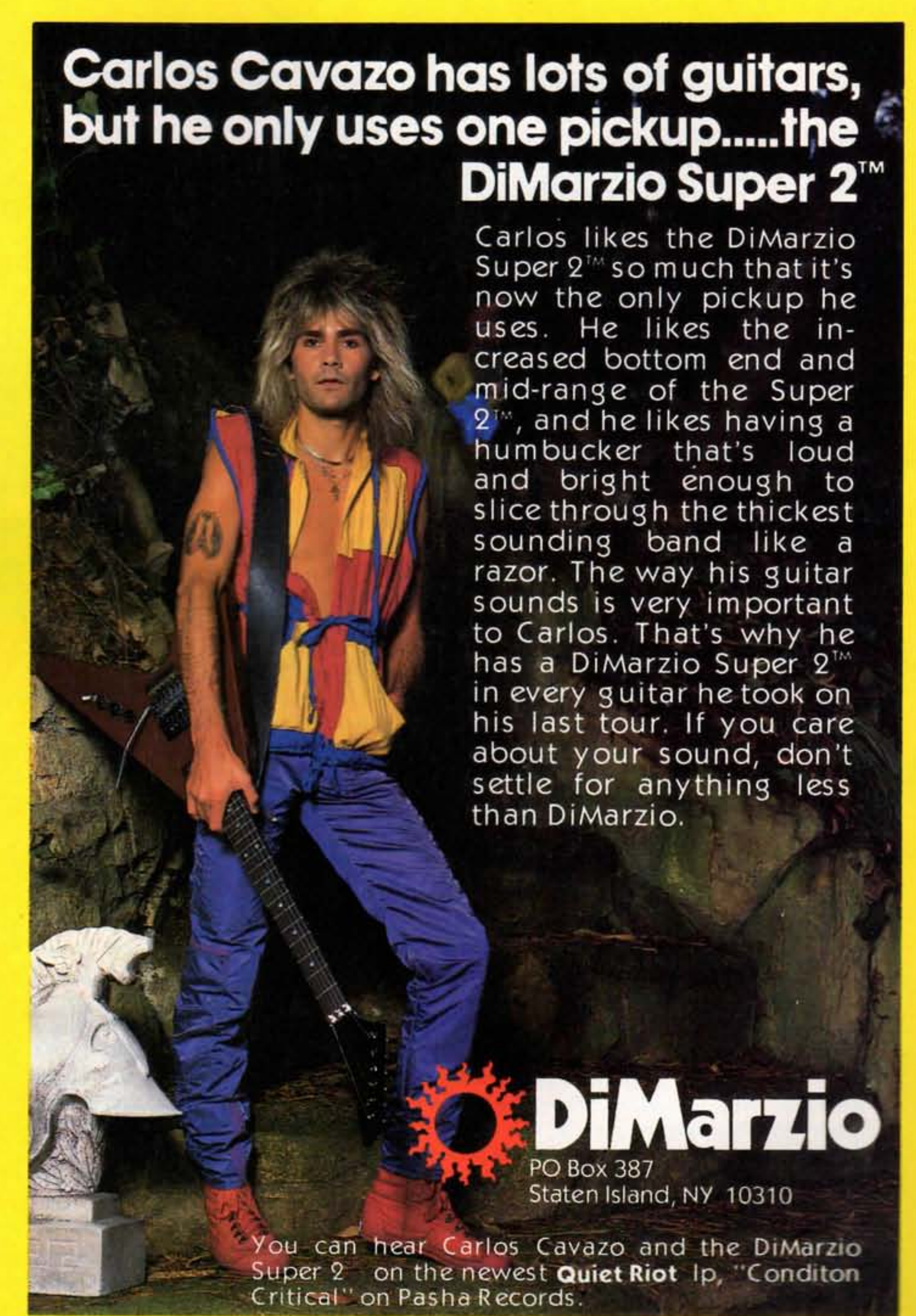
AL: If you're playing with a pick on steel strings in a technically oriented style, the Ovation is just right. It's set up for this type of playing and it works. I use all of their models. Right now I'm composing on the 1983 Collector's Series, which has a shallow body and a cutaway. It's comfortable and very evenly balanced in its dynamic range. The cutaway allows me to get high up on the fretboard, which is important, because a lot of the music will be done on an electric guitar.

GUITAR: You have an impressive collection of electric guitars. Which one is on first call?

AL: On **Scenario** I used a custom built Paul Reed Smith guitar featuring his own vibrato system and my own pickups by DiMarzio.

GUITAR: So if somebody buys the pickup it will be exactly what you use?

AL: Yes, they were designed for the most even sounding sustain you could possibly get without a lot of fuzz in the sound. For most of the album I used the Roland Guitar Synthesizer, which I really like. I prefer their Fender-like style because it's brighter. I use it mainly for chords, to get a shimmering effect. Using the Roland Synth an octave down gets a huge sound with a chorus. I use ADA and Ibanez effects, either alone or in combination. ■



OZZY OSBOURNE

Metal's Heavy is the Patron Saint of Rock Guitar

by John Stix

Known primarily for biting the heads off flying animals and punching out ex-bass players, John "Ozzy" Osbourne also has a track record for picking great guitarists that rivals John Mayall and Paul Butterfield. If Ozzy is the dean of the Trade School of Heavy Metal, his alumni include Tony Iommi, THE guitar sound of Black Sabbath, Randy Rhoads, an innovator who helped to bring heavy metal out of the 60s and into the 80s, and Brad Gillis, whose band Night Ranger combines guitar assaults with singalong vocals to charge the radio waves with a winning mix of pop/metal. His current student body is Jake Williams, AKA Jake E. Lee, whose debut on **Bark at the Moon** promises that he may one day be recognized as more than just Randy Rhoads' replacement.

GUITAR was interested in what Ozzy had to say about having worked with so many outstanding guitarists. We caught up with him in Miami, the day after he had performed in Jacksonville, Florida, in drag. Just after the show the Mayor of Jacksonville went on television to say that Ozzy would be banned from ever performing in that town again. "Boy George gets a Grammy and I get banned in Jacksonville!" was Ozzy's opening statement. But we weren't here to talk about the headlines, so Ozzy finally succumbed to a real conversation about music.

"People always ask me how I find all these great guitar players. When I audition people the first thing I look for is attitude. Randy and Jake had a simillar attitude, which was, 'if I'm good enough, I'm good enough. I'll play what I can while I can. If you don't like me that's all right.' They weren't cocky. When you consider that I live with these guys every day, attitude is important.

"Most guitar players want to impress other guitar players. They want another guitarist to wonder how they did a certain structure. I've heard that one guy had his fingers slit so he would have a bigger reach. That's ridiculous. Guitar players screw around and miss their cream all the time. While going after a sound on their amp they play incredible things, but never realize it because they're just trying to get a good sound. And for every great guitar player we know of, there's millions more out there."



Ross Marino

TONY IOMMI

From the early 70s right up to this day Tony Iommi is one of the innovators of heavy metal guitar playing. This is no small thing considering he chopped off the ends of his middle and ring fingers on a machine. The guy had a lot of barriers to overcome just within himself. For a while he thought he would never play again. But he mastered it. I knew he would crack it. Tony is headstrong and a solid man. He was the leader of the band and the one we all looked to for strength when we were having difficulties.

We were all local guys and Tony was a school friend. I was in a band with Geezer Butler (bass) and Tony played with drummer Bill Ward. Tony was the local guitar hero, certainly the best in Birmingham for his jazz/blues style of music. Alvin Lee was a big influence on him and he loved playing around with the 12-bar jazz/blues. He was fast and slick.

He wrote all the riffs. I wrote a certain amount of the lyrics, but the main lyricist in Black Sabbath was Geezer Butler. I can honestly say that the nucleus of Sabbath was Tony and Geezer. I'd just come up with the vocal lines to go with their parts.

The best albums I did with Sabbath were **Black Sabbath, Paranoid, Master of Reality, Volume 4** and **Sabbath Bloody Sabbath.** By **Bloody Sabbath** Tony had

taken over the role of producer. Though he was a good one, after that it started to get too overproduced, too intricate. The kids we attracted didn't care how many guitar overdubs were going on, they just wanted to rock. We started to become the Pink Floyd of heavy metal. We were trying to get too clever with ourselves and kids weren't interested.

The first album was a totally new experience. We'd never recorded and we were excited. When you're like that your best comes out because you want to play. Instead of saying we've been on tour, now is the time to do an album, we said, wow we're doing an album! Look ma, this is what my voice sounds like on record. It was one of the nicest feelings I've ever had.

Paranoid was the classic album. The dedicated fans know everything inside out, but the major core of what people remember is this album. To this day I still play the title track. Tony wrote that riff. He was always very clever at inventing bridges from one section to another. The track *Fairies Wear Boots* flows beautifully, but in actual fact that was two songs combined into one.

Tony's greatest strength was the belief he had in himself. He's a very solid man. When you hear Tony Iommi play, no matter who he's got singing for him, you always know it's Tony. There's only one Eddie Van Halen, but there's a million players who copy him. There's only one Tony Iommi and very few people who can copy him. In fact Eddie Van Halen was influenced by Tony, as was Brian May.

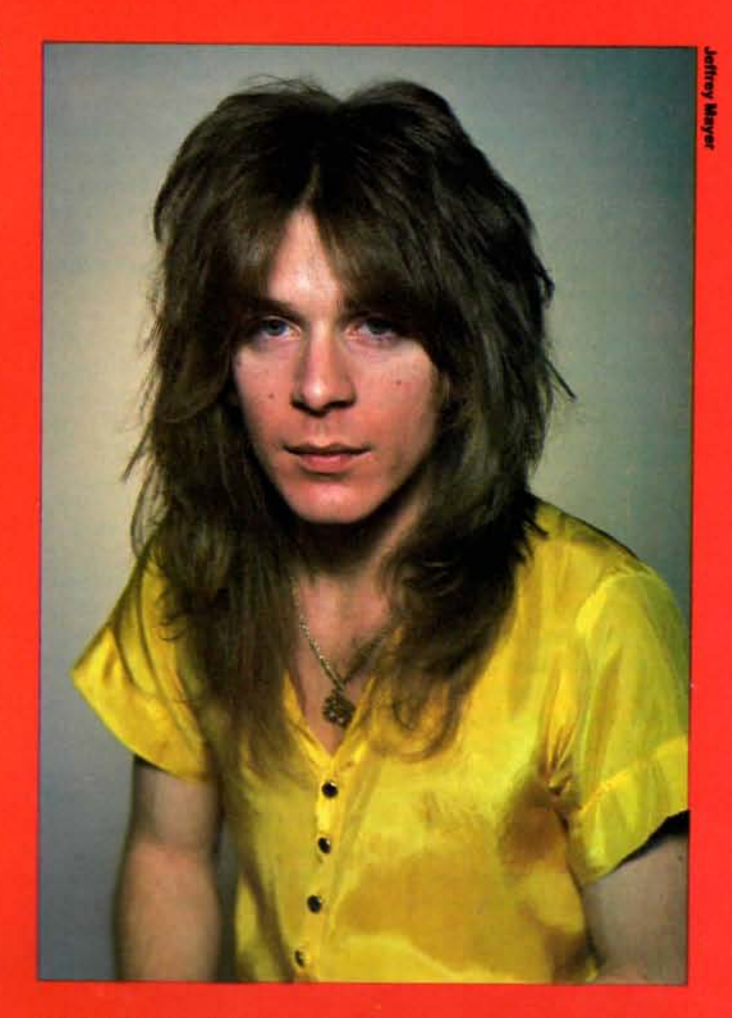
Whatever I said or may have said about Tony as a person was between me and him, but as a player he was truly talented. When he left Sabbath and joined Jethro Tull for a short spell, I thought my world was going to end. I had lost one of the greatest performers I had ever met. But we never communicated much. We were in a band and I would go to my room and he would go to his. It wasn't like Randy and I sitting on the bus jamming around. Tony was an isolated person. In actual fact in all the years I worked with him I can't honestly say I knew him as much as I knew Randy and now Jake. It wasn't that kind of relationship. I was the singer.

RANDY RHOADS

The biggest battle I had with Sabbath was that I don't play an instrument so I have to hum my musical ideas. They never had the patience to try and listen to where I was coming from. Randy Rhoads was the first guy who ever sat down with me and listened to my humming and worked with it. For instance, with *Suicide Solution* I was walking past Randy's dressing room and he was just knocking around. I said, 'What a great riff!' He said, 'What riff?' I said, 'What you just played.' So we worked it out and had a song.

Before Randy came along I was at the point of giving up hope. As the ex-singer for Black Sabbath, people who auditioned were trying to lay this number on me. But I say if you've got the looks and attitude the rest will follow. I mean, if they were crap guitar players it was—get on your bike and don't waste my time.

Randy came along and he was such a gentle person. He would offer his seat to your mother and open a door for a lady. He also had style as a guitarist, and you don't have to sit there for three hours to realize a man's got class and style. Randy was one of the classiest individuals I've ever had the privilege of knowing. He was also very deeply into music. I would say, 'Randy I'm stumped on this section and we're gonna need a track for the album and it's driving me nuts.' He'd say, 'Don't worry we'll get one.'


Jeffrey Mayer

I think Randy's high point on the **Blizzard** album was the guitar solo on *Revelation Mother Earth*. It was a step forward for him. You know when you've got something in the studio, and Randy knew straight down the line. He knew what he wanted. On our first British tour he wasn't getting the sound that made him feel good and he would scream and go nuts until he got that sound. We had a pedal board custom designed to his specifications. He talked to the guy for hours until it was exactly what he wanted. Where a lot of guitarists know what they want but not how to get there, he knew everything about how he wanted to sound. He was a very professional artistic man. Randy was as much of an artist as a painter. He was pictorial in his playing.

Diary was recorded soon after **Blizzard** because of what the record company wanted. When you're going out on the road there is never enough time to record and you end up making big mistakes. You put things down just because you're going out. We recorded **Diary** quickly. I hate being in a recording studio to begin with, but working with Randy and Bob Daisley was a new and refreshing experience for me. I was working with guys who didn't have to do it, they wanted to. It got that old spark alive again. **Diary** was the better of the two albums as songs go. The mix wasn't too clever but we weren't there for the mix, we were back out on the road.

Randy said that he wasn't happy with his solos on **Diary**, but every guitar player that you've ever met will be critical of his solos. I've yet to meet a guitarist who has said, I'm great on this track. They always put themselves down. I said to Randy, for god's sake you've got the greatest gift a person can have; you can play an instrument. Play it and love what you play. But it's like any recording artist is never 100% happy. When they give me a platinum album I say yeah, it works. Whether I like it or not is beside the point.

When we did *Crazy Train* Randy spent three days and nights in the studio. It was driving me nuts. I walked in and said, 'Randy just play as your heart tells you to play. Play as if you're in front of an audience.' Guitar players want to impress other guitar players. I said, 'listen we're not out there to sell records to other guitar players. We're out there to sell records to people. If you have to bang your guitar with a stick and it makes a funny noise which turns a song into a song, then do it.'

I remember Randy couldn't stand to work with headphones because he couldn't get the feel. It was like playing with a bucket on your head. He would take a straight line to a live speaker and play as if he were performing live. The backing track was playing full up and slamming him against the wall. There was one track, *S.A.T.O.*, which was a rush job. That's the only tune on **Diary** where I jump the needle. It was a case of you've got two days to finish and if you ain't, it's going out as is. We did what we could to salvage it.

I'll never forget when we first got *Goodbye to Romance* together. As it happens, I was walking in my house humming the melody. I used to be McCartney mad. I loved the Beatles and *Romance* is kind of Beatlesque. *So Tired* on the **Bark at the Moon** album also has that kind of thing about it. Anyway, Randy phoned his mom and tried to play it for her over the phone. Obviously she couldn't hear it well, but she did pick up on Randy's excitement. Many of the songs on **Blizzard** were put together in an old mill house by a river in Wales. When *Crazy Train* was ready we went down to the local pub and played it for the people who were there. When they started moving about we knew it worked for other people. We knew it sounded good to us, but until then we didn't know how it would really go over. One eerie thing was that on *Over the Mountain* Randy played the riff to *Black Sabbath*. I said, 'Do you know what this is? It's the first riff we ever wrote together in Sabbath!' He didn't know at all. I thought, what a weird coincidence. It made me think that what I had done was to take Black Sabbath from 1970 to 1980 and carried on.


Neil Zlozower

Some nights Randy would give me a spine chill. His playing was so unpredictable live. He wouldn't think about it, he would just go for it. He wouldn't wonder if it would fit the song structure, he would just play his ideas as if they were there anyway.

I still have that live album we were going to put out. I own it and right now I don't feel it has to come out. There's still a lot of bad feeling with Randy's parents. The original idea was to put out a double live album with one disc being material from the two Ozzy albums and the other having Black Sabbath material. The contract said we had to do a double live album and we never had enough material of our own to deliver, so we needed to include the Sabbath stuff. When Randy was killed I was still obligated to that contract. That is why we did **Speak of the Devil.** I hate that album and have never heard it. I don't want to. The record company said they wanted half the album with Randy and the other half with Brad Gillis. I said no way. I never wanted to do that Sabbath album. Why would I get out of the band and then do that! The record company had me by the balls. If they pick up the dough, you've got to deliver. There was no way I was going to let the record company make a whore out of Randy.

Eventually that live album with Randy will come out. I will not release it without the consent of his parents. If Randy's parents want it out we'll work it out. It's not a question of whether his playing is good enough. It's Randy Rhoads and there is very little stuff he did, be it good, bad or indifferent. I wouldn't put it out for some guy to say, featuring the late great Randy Rhoads. That's selling him up the river.

A lot of people ask what was Randy really like. A lot of people don't know. Kevin DuBrow knows one side of Randy and I know another. We both may know him together, but I don't know Kevin and he doesn't know me. But we've both had the privilege of knowing Randy. No two people can look at or think of one guy the same way. We may have both loved him but it's two different people in love with one situation.

The day he died it was like a Fellini movie. It was craziness and he was dead. When someone dies of cancer you know he wasn't well. At the end of his life Elvis looked like he was on the way out. But Randy was at the beginning of his life and bursting forward. If he had left my band I would have given him my blessing. I've heard a lot of bad raps that Randy was going to leave me and join Quiet Riot. If he had, I'd have said fair enough. I don't have the right to anybody. But he never mentioned it to me. Kevin DuBrow says that

Randy was doing this and that. Maybe that's what Randy told him, but he told me a totally different thing. The thing is, whatever anybody says about Randy, he is not here to defend himself. I'll never put him down. I loved him as a man and he died far too early. He was just maturing. You should have heard him playing classical guitar at the end of his days. He said to me once that he wanted to quit the rock business. I said, 'Why on earth do you want to do that? You're just getting a taste of success.' He said that didn't bother him and he wanted to get a degree in classical guitar. He bought a Spanish classical guitar for $2,000 and spent his days and nights with it. He lived for guitar. In every town he'd have tutors. He didn't have a big head, he just wanted to learn. He would have a classical tutor come to his room every single day and work out these new structures. In fact the track *Diary of a Madman* was based on a classical theme he was working on with a tutor. I thought, what a fantastic thing, and we developed it into this riff. We stole a lot of things. We didn't really steal, we'd pick a lot of things which are out there just looking at you.

After Randy's death, Bernie Torme filled in. He used to be Ian Gillan's guitar player. Gillan joined Sabbath and Bernie joined me for the tour. He couldn't cut the gig. Moving from night clubs to 20,000 seaters freaked him out. But it was necessary for me to get out there. At that point I was so distraught over the loss of Randy that I thought if I didn't get back on the boards I'd never get up there again. I was desperate. I said even if we don't have a guitar player I've got to do a gig. I didn't care because everybody was walking around in shock. It took a year for it to fully take its impact on me. When I see the pictures in your magazine (GUITAR June '84) I remember when Randy bought those bracelets. I'll never forget when I met his mother for the first time after the accident. I felt like it was my fault, yet it wasn't. I think to myself if I'd been awake I could have done something.

Randy was so funny sometimes. I remember one occasion in Canada where the guy at the bar was playing *My Way* all night. Randy went to his room, picked up his Pignose amp, and brought it down to this bar with all these old farts and started wailing along with the piano player. I was on the floor.

I can tell you that there are no songs we did in the studio that haven't already come out. Just before he died he started to work on new sounds. He had his pedal board set up for an echo thing. He was bouncing chords off of the echo. He was consistently writing. If he wanted to do a solo album, he could have done one in a week. On the last night before he died, he was working on classical modes. He would work on his playing day and night and do the gigs at the same time.

BRAD GILLIS

Brad Gillis filled in for a while, because I had to get a guitar player who could see me through the Madman tour. Brad did that tour and the live album with me, but he wouldn't have been the permanent guitar player. Though he is a great guitarist, his heart wasn't into my style of music. I used him because I had to. There was another guy before Brad but I didn't get on with his personality. Brad wasn't a heavy metal guitar player, although he can play it quite well. He liked the audience to be full of chicks. The hard core metal people are mostly guys.
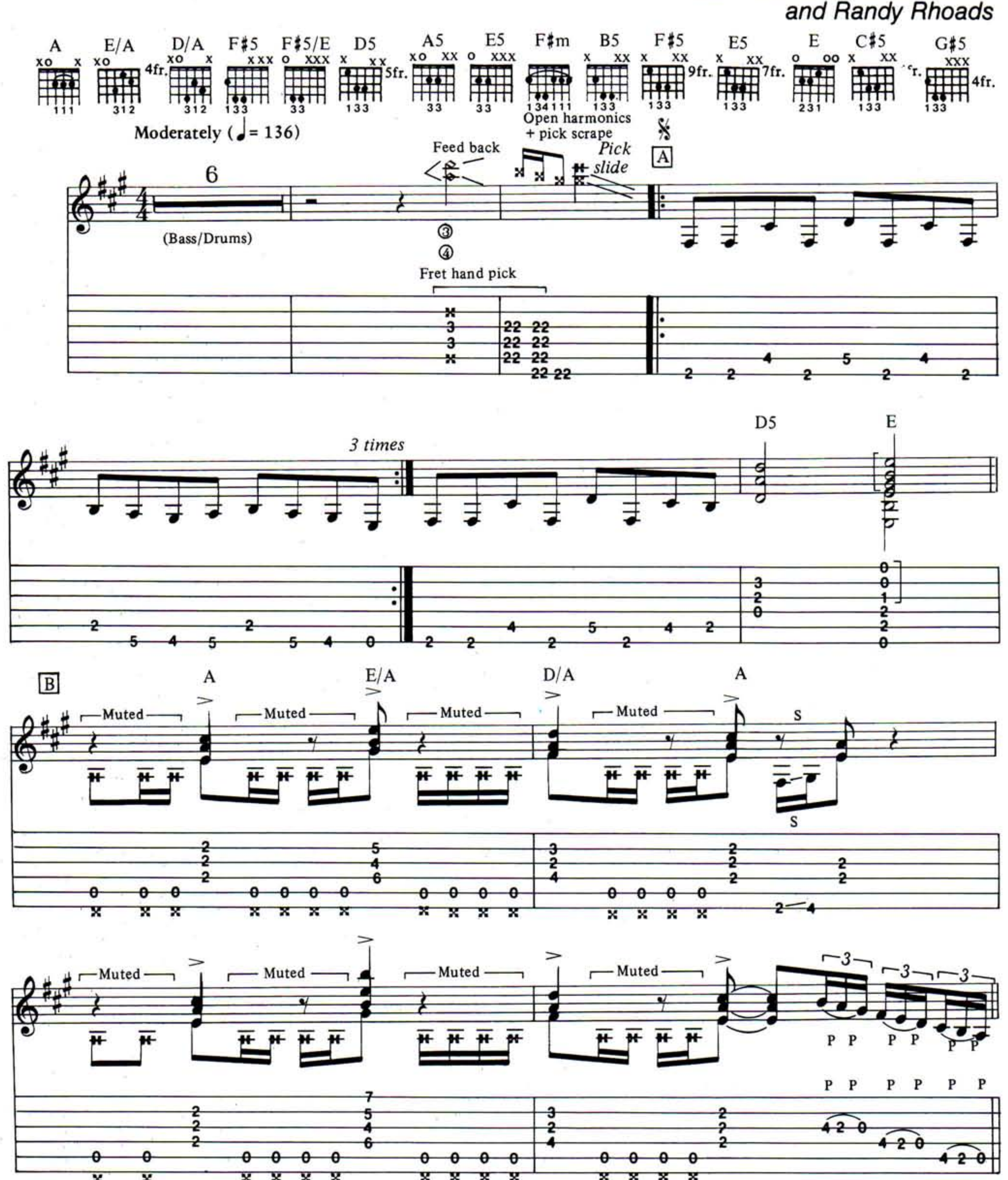
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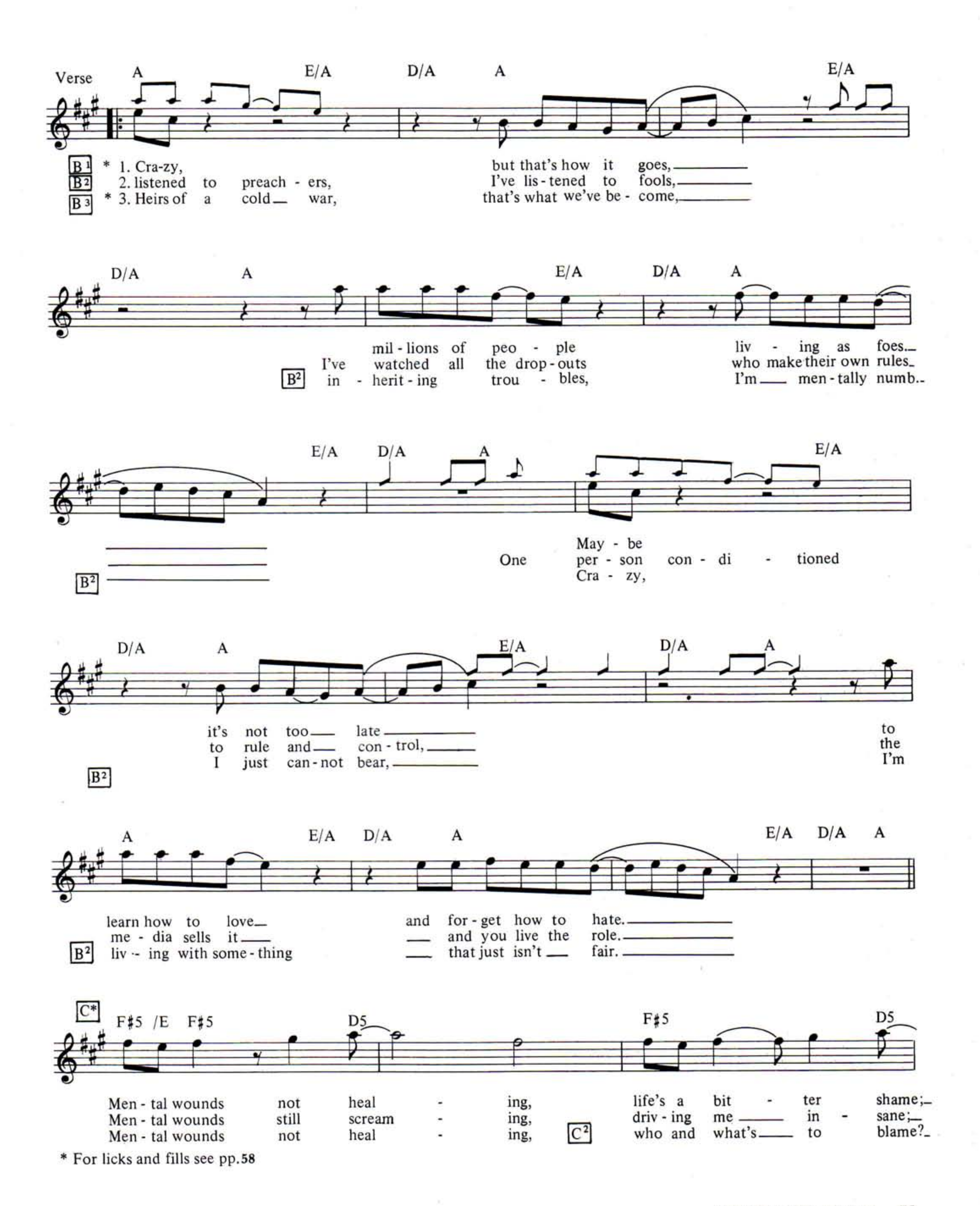
Tablature Explanation See pg. 78
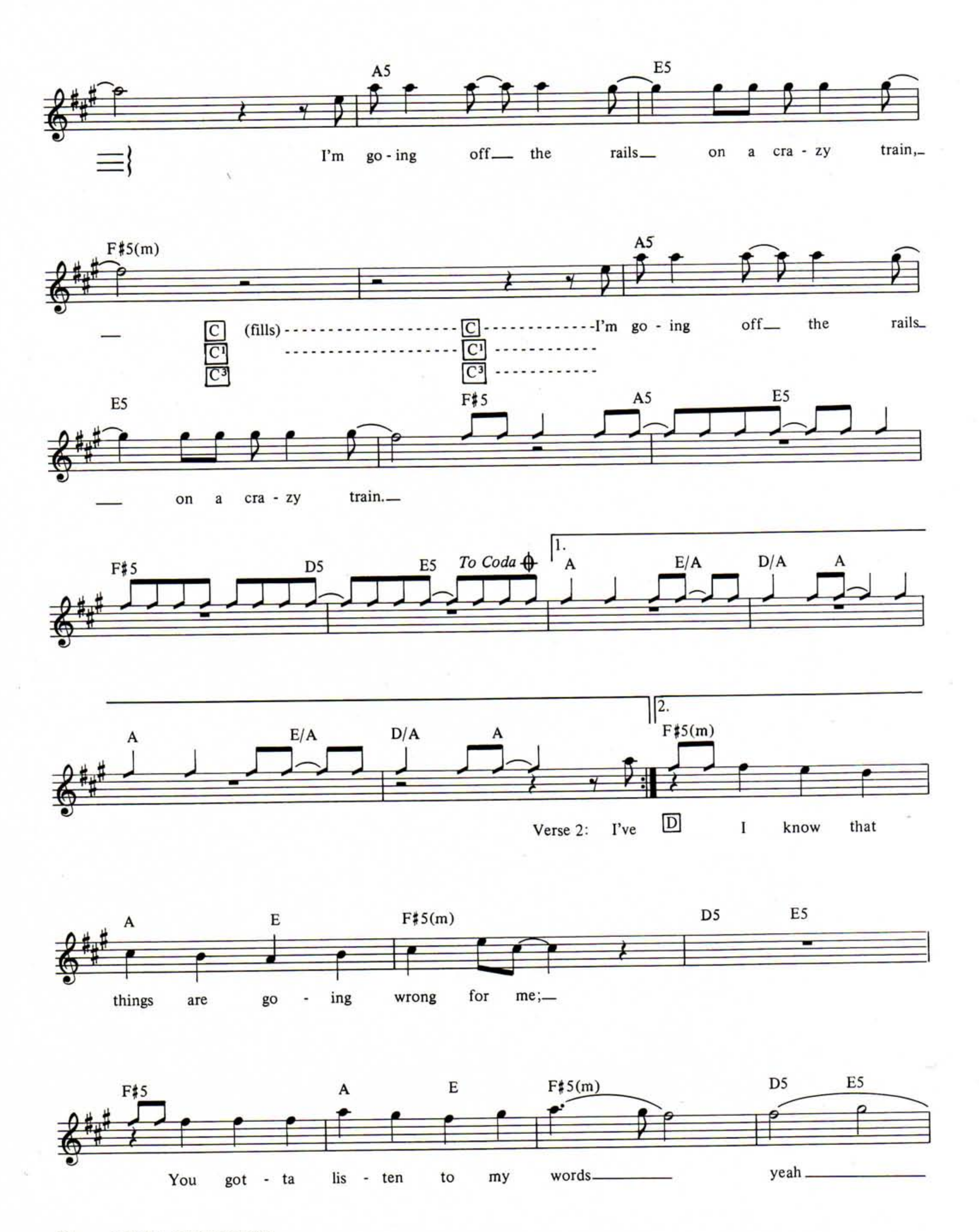
CRAZY TRAIN

As recorded by Ozzy Osbourne
(From the album BLIZZARD OF OZZ/Jet JZ 36812)

Words and Music by
Ozzy Osbourne, Bob Daisley
and Randy Rhoads

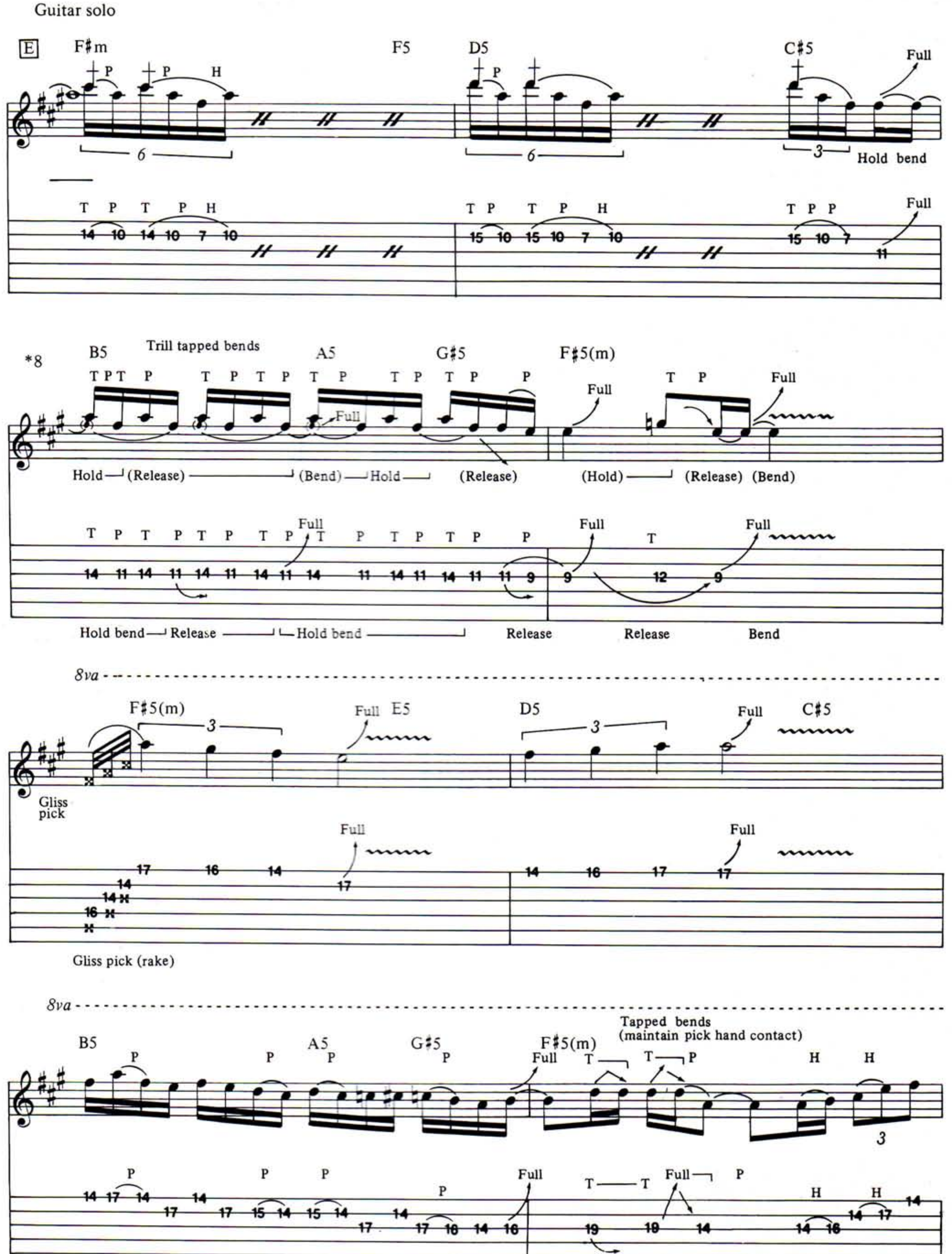


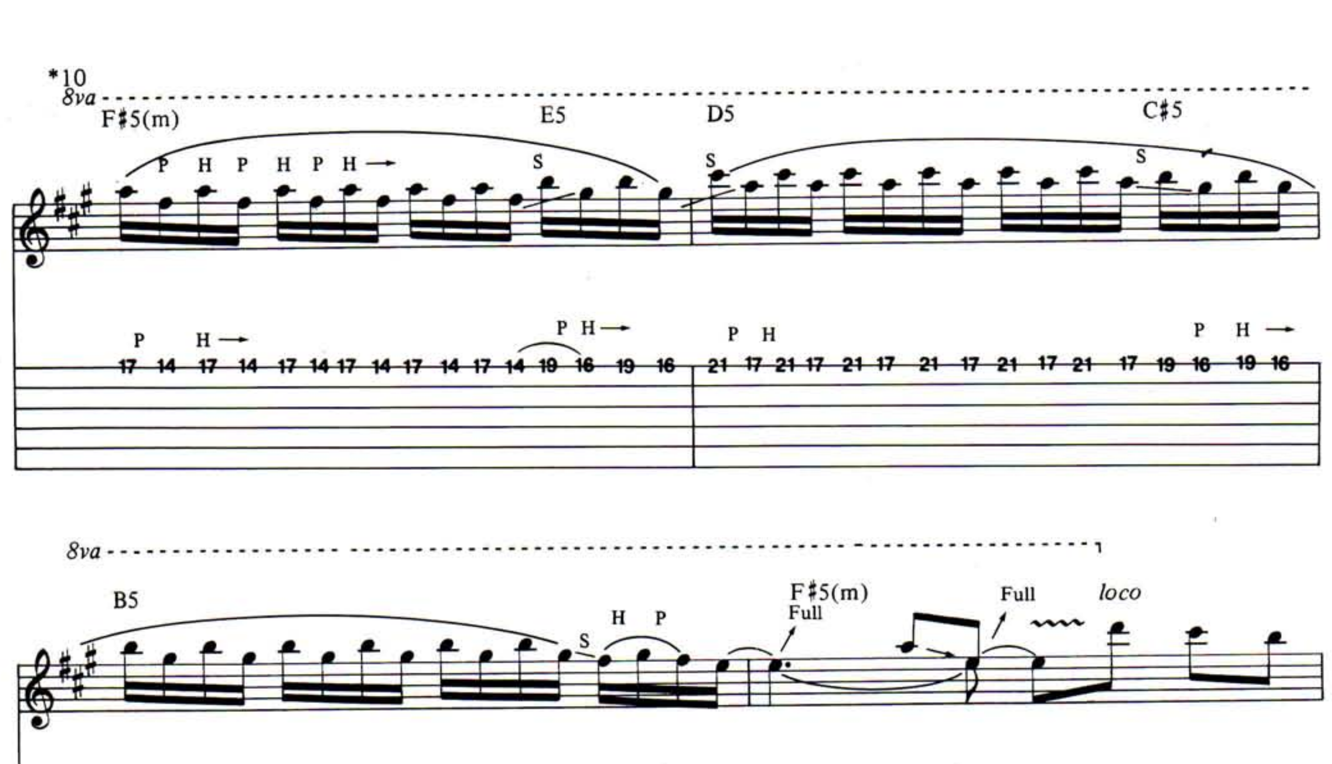

Verse
A E/A D/A A E/A
B1 * 1. Cra-zy, but that's how it goes,
B2 2. listened to preach - ers, I've lis - tened to fools,
B3 * 3. Heirs of a cold war, that's what we've be - come,
D/A A E/A D/A A
mil - lions of peo - ple liv - ing as foes.
I've watched all the drop - outs who make their own rules.
B2 in - herit - ing trou - bles, I'm men - tally numb.
E/A D/A A E/A
May - be
One per - son con - di - tioned
Cra - zy,
D/A A E/A D/A A
it's not too late to
to rule and con - trol, the
I just can - not bear, I'm
A E/A D/A A E/A D/A A
learn how to love and for - get how to hate.
me - dia sells it and you live the role.
B2 liv - ing with some - thing that just isn't fair.
C* F♯5 /E F♯5 D5 F♯5 D5
Men - tal wounds not heal - ing, life's a bit - ter shame;
Men - tal wounds still scream - ing, driv - ing me in - sane;
Men - tal wounds not heal - ing, C2 who and what's to blame?
* For licks and fills see pp.58

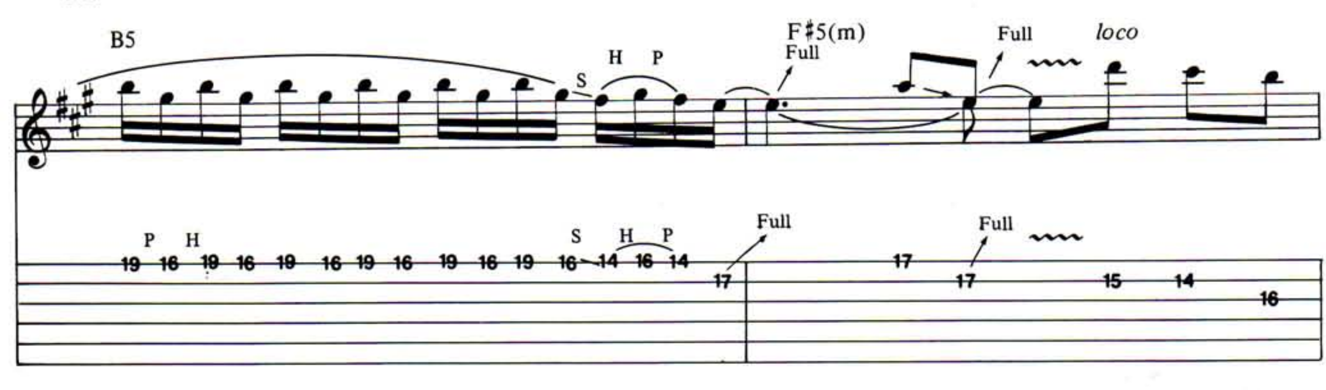


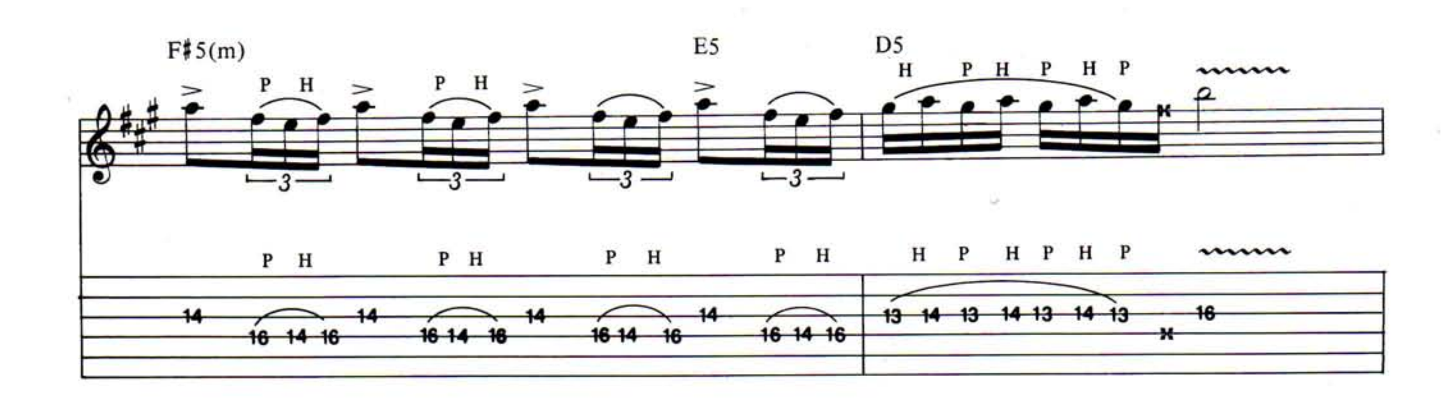
A5
E5
I'm go - ing off the rails on a cra - zy train,
F♯5(m)
A5
C (fills)
C
C¹
C¹
C³
C³
I'm go - ing off the rails
E5
F♯5
A5
E5
on a cra - zy train.
F♯5
D5
E5
To Coda
1.
A
E/A
D/A
A
A
E/A
D/A
A
2.
F♯5(m)
Verse 2: I've
D
I know that
A
E
F♯5(m)
D5
E5
things are go - ing wrong for me;
F♯5
A
E
F♯5(m)
D5
E5
You got - ta lis - ten to my words yeah

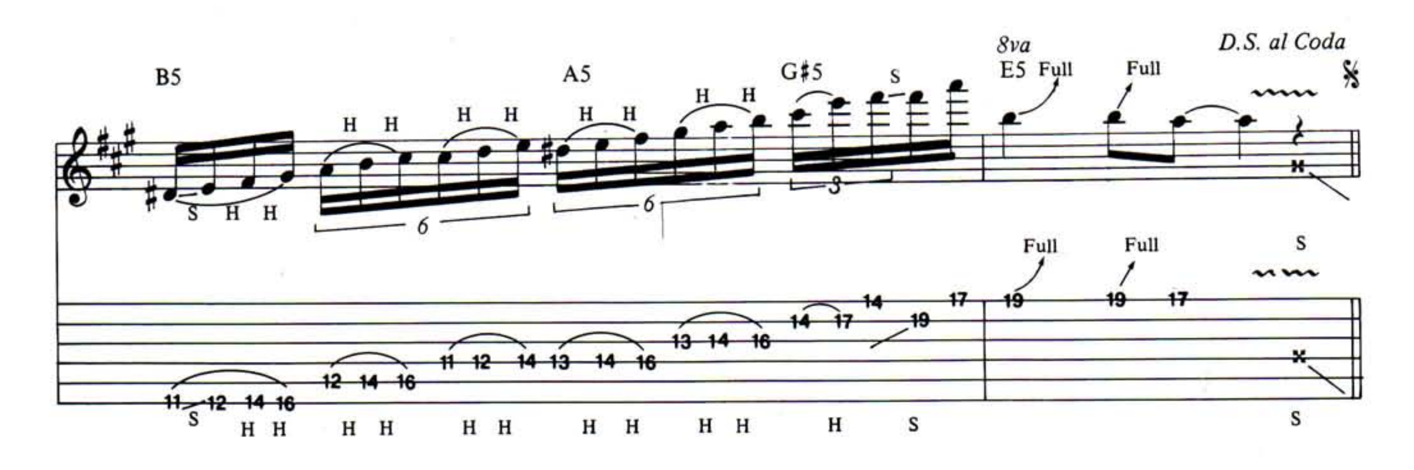
Guitar solo
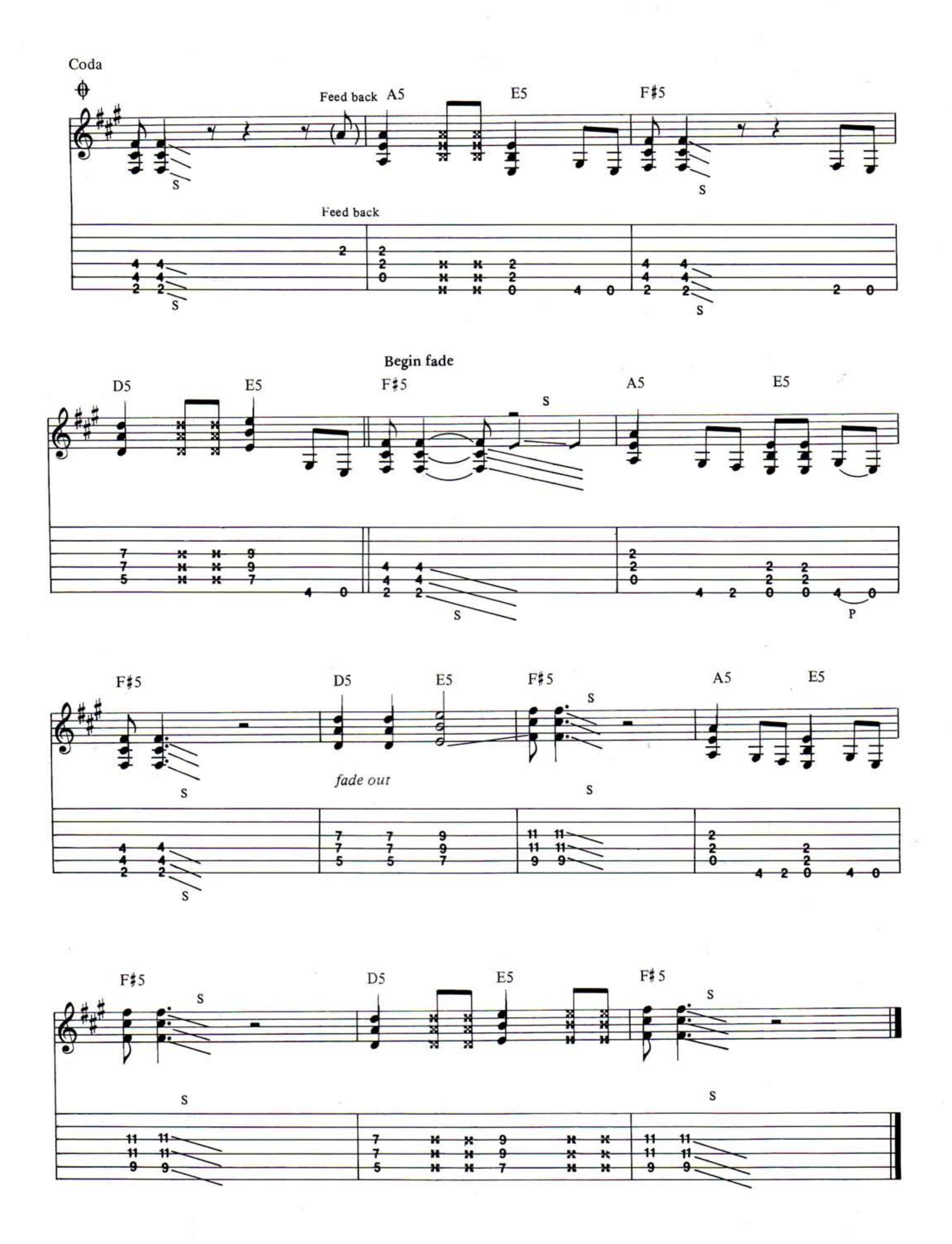

E
F♯m
F5
D5
C♯5
Full
Hold bend
B5
Trill tapped bends
A5
G♯5
F♯5(m)
Hold
(Release)
(Bend)
(Hold)
Release
Bend
Hold bend
Gliss pick (rake)
E5
Tapped bends
(maintain pick hand contact)


*10
8va
F♯5(m)
E5
D5
C♯5
P H P H P H
S
S
S
P H
P H
P H
P H
17 14 17 14 17 14 17 14 17 14 17 14 19 16 19 16
21 17 21 17 21 17 21 17 21 17 21 17 19 16 19 16
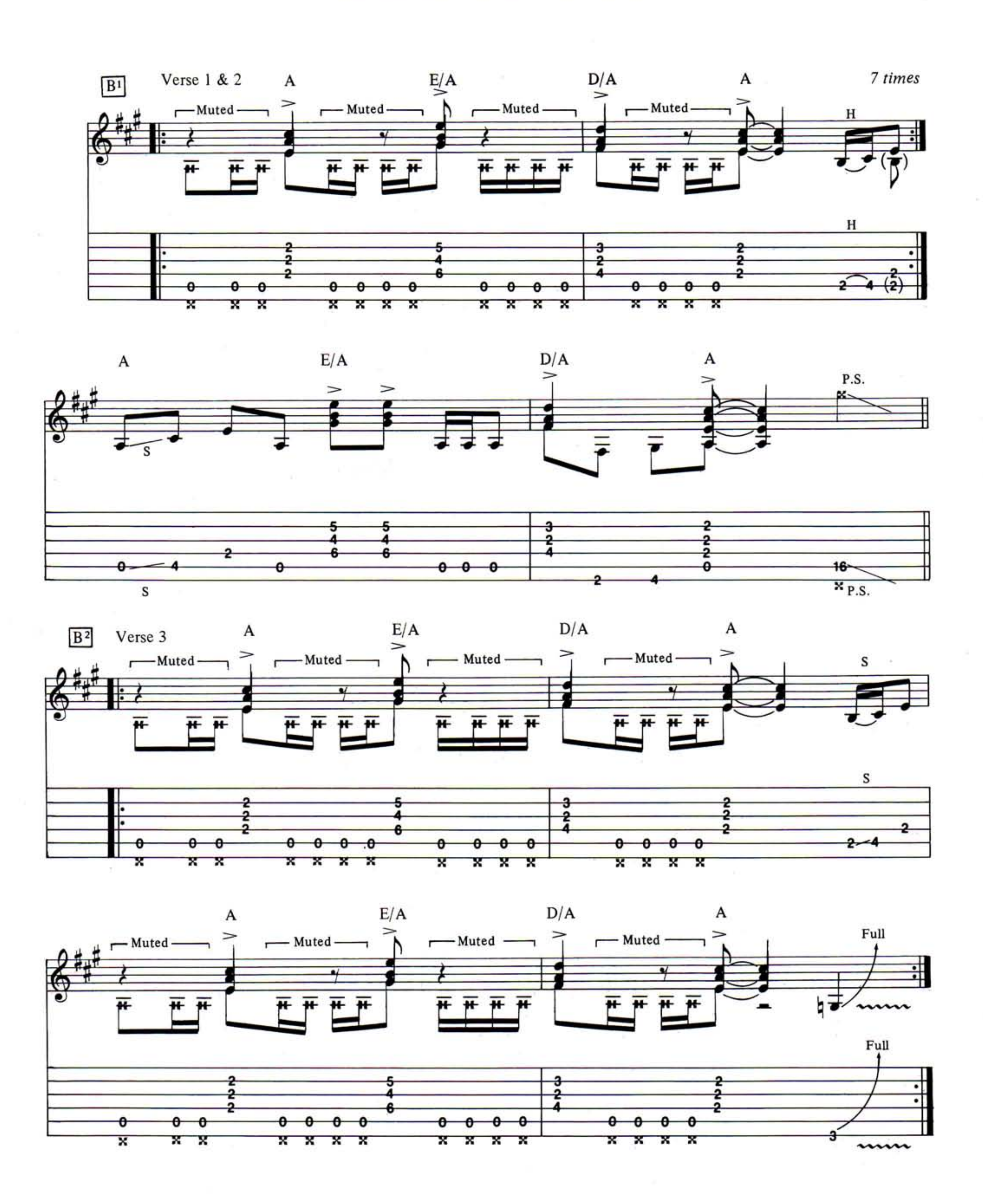

8va
B5
S
H P
F♯5(m)
Full
Full
loco
P H
S H P
Full
Full
19 16 19 16 19 16 19 16 19 16 19 16 14 16 14
17
17
17
15 14
16

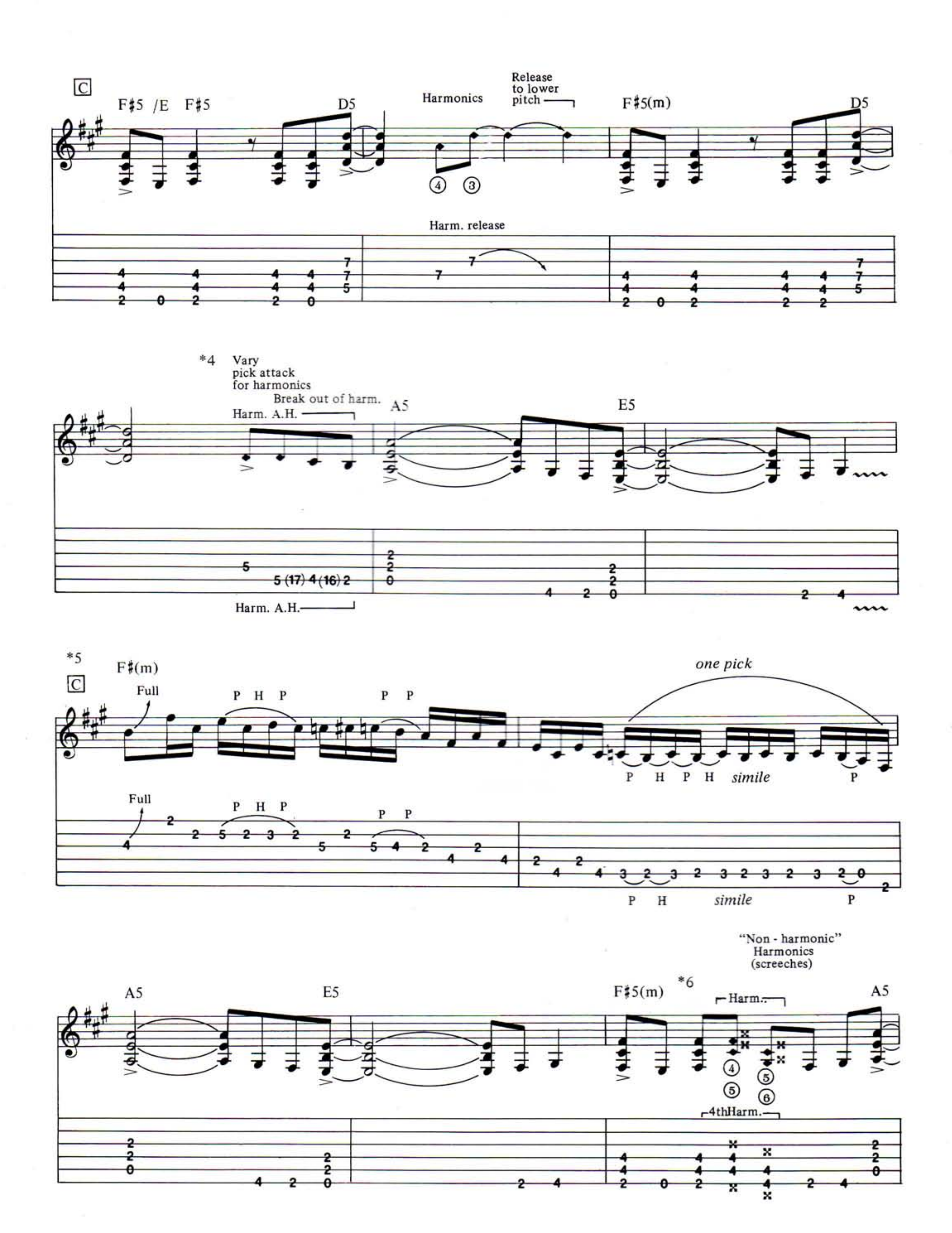

F♯5(m)
E5
D5
P H
P H
H P H P H P
14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16
13 14 13 14 13 14 13
16
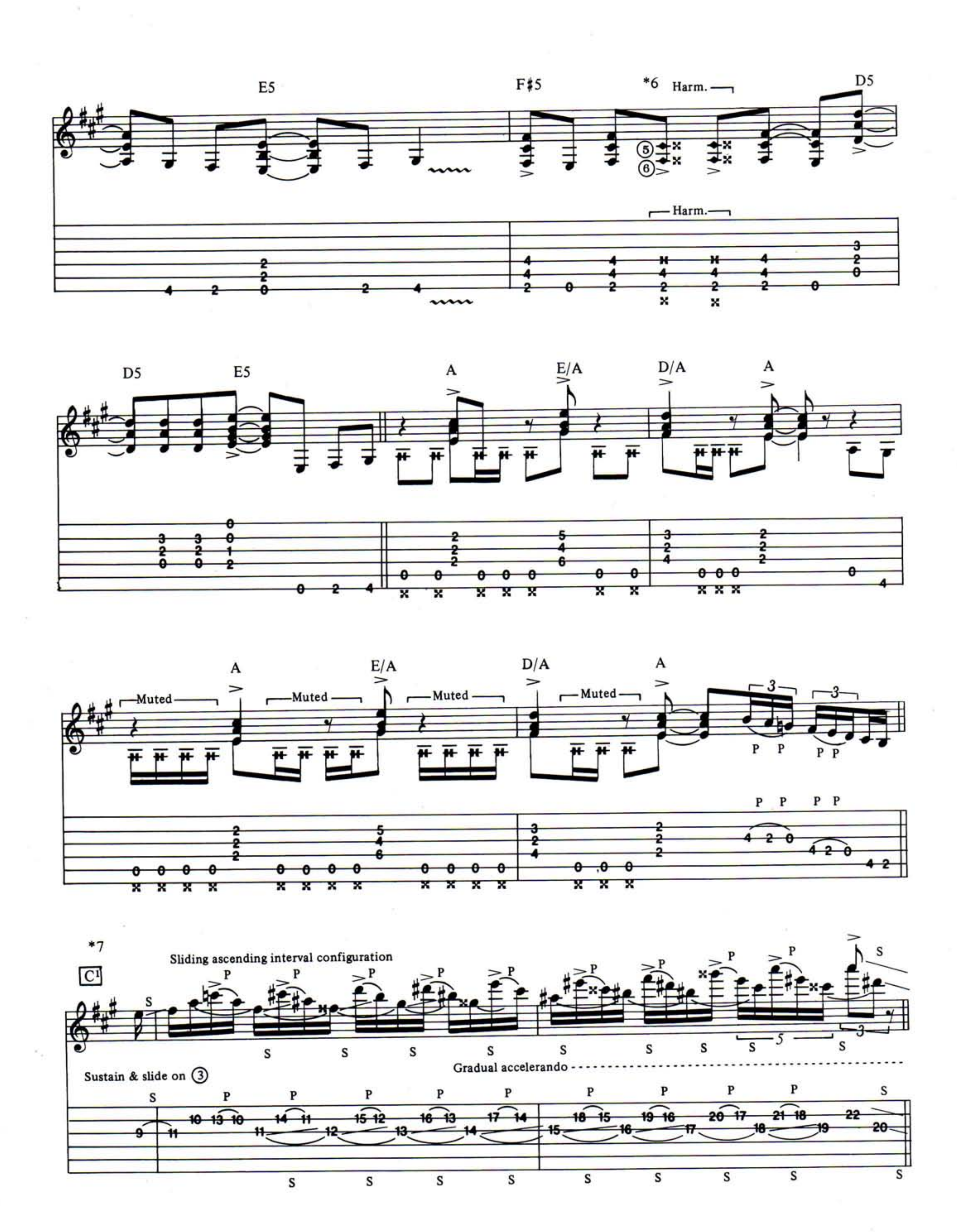

B5
A5
G♯5
8va
E5
Full
Full
D.S. al Coda
H H
H H
H H
H H
S
S H H
6
6
3
Full
Full
S
11 12 14 16 12 14 16 11 12 14 13 14 16 13 14 16 14 17 14 19 17
19 19 17
S H H H H H H H H H H H S
S

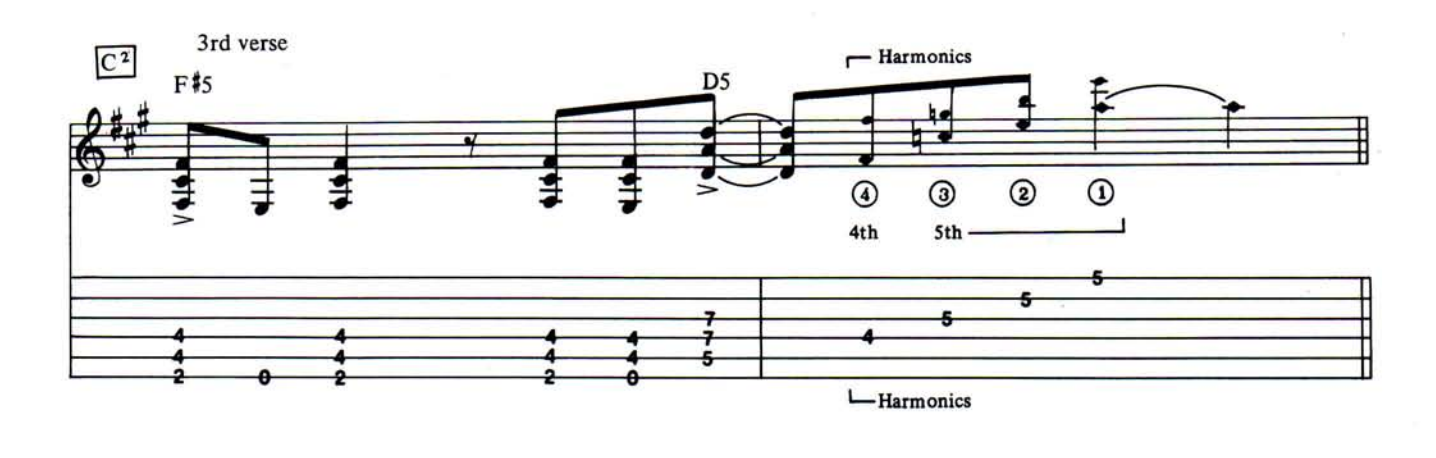

Coda
Feed back
A5
E5
F♯5
S
Feed back
S
D5
E5
Begin fade
F♯5
S
A5
E5
S
P
F♯5
D5
E5
F♯5
S
A5
E5
S
fade out
S
S
F♯5
S
D5
E5
F♯5
S
S
S

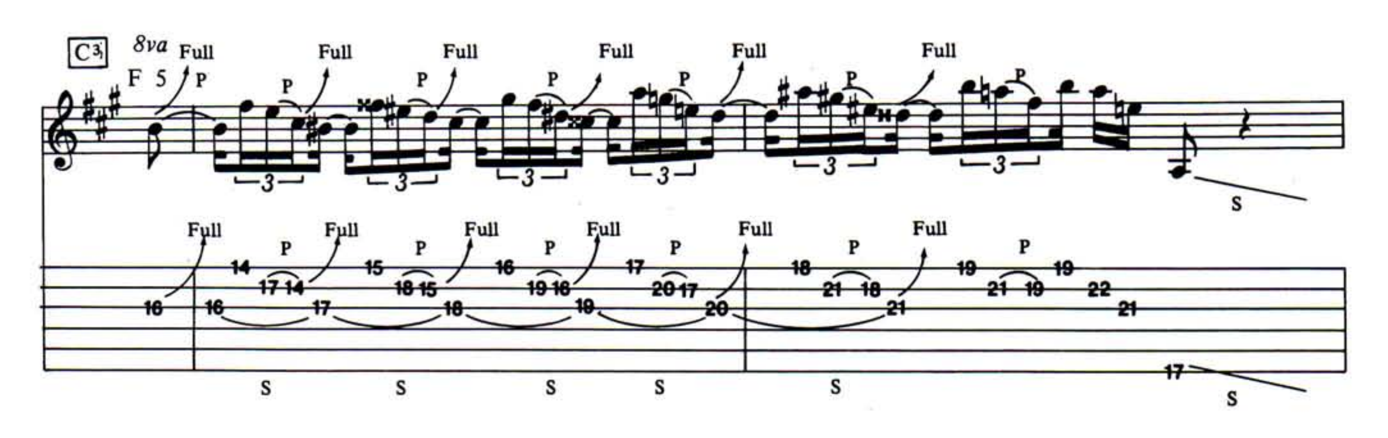
Guitar Licks and Solos

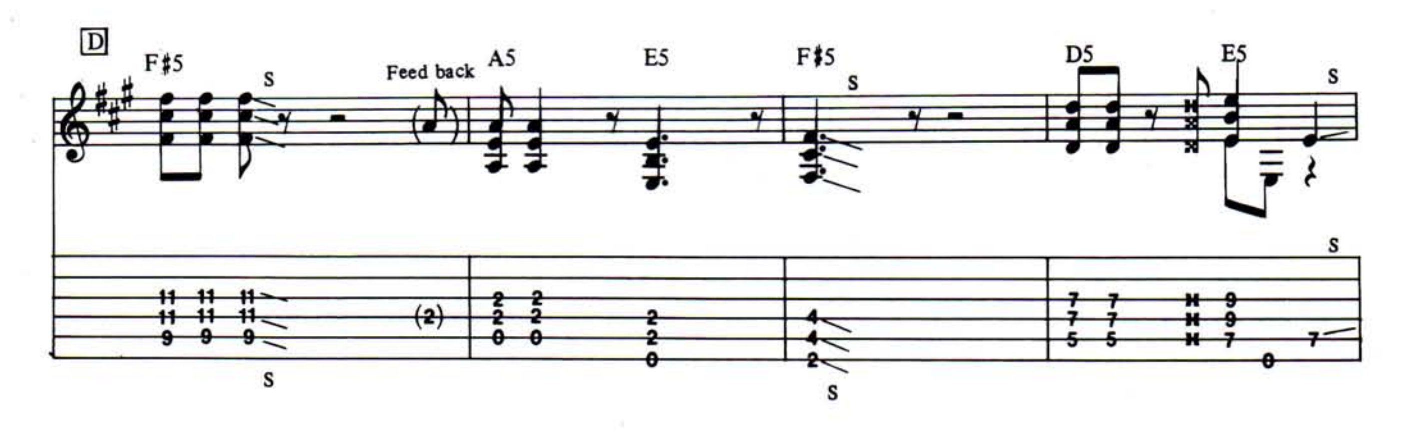


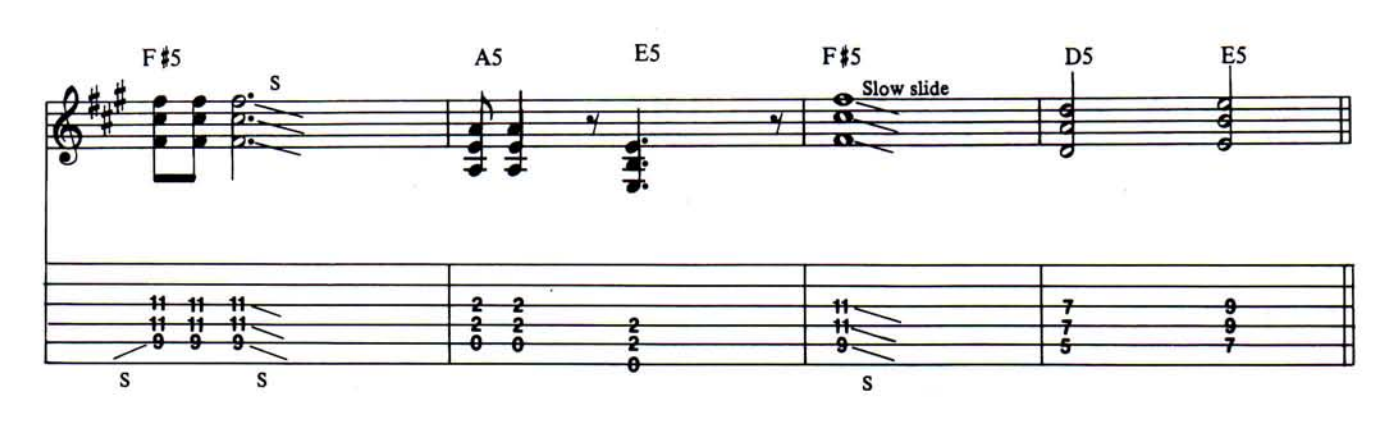

C
F♯5 /E F♯5
D5
Harmonics
Release to lower pitch
F♯5(m)
D5
Harm. release
*4 Vary pick attack for harmonics
Break out of harm.
Harm. A.H.
A5
E5
Harm. A.H.
*5
F♯(m)
C
Full
P H P
P P
one pick
P H P H simile P
Full
P H P
P P
P H simile P
"Non - harmonic" Harmonics (screeches)
A5
E5
F♯5(m)
*6
Harm.
A5
4thHarm.


E5
F♯5
*6 Harm.
D5
Harm.
D5
E5
A
E/A
D/A
A
Muted
A
Muted
E/A
Muted
D/A
Muted
A
*7
C1
Sliding ascending interval configuration
Sustain & slide on 3
Gradual accelerando


C2
3rd verse
F#5
D5
Harmonics
4th
5th
Harmonics

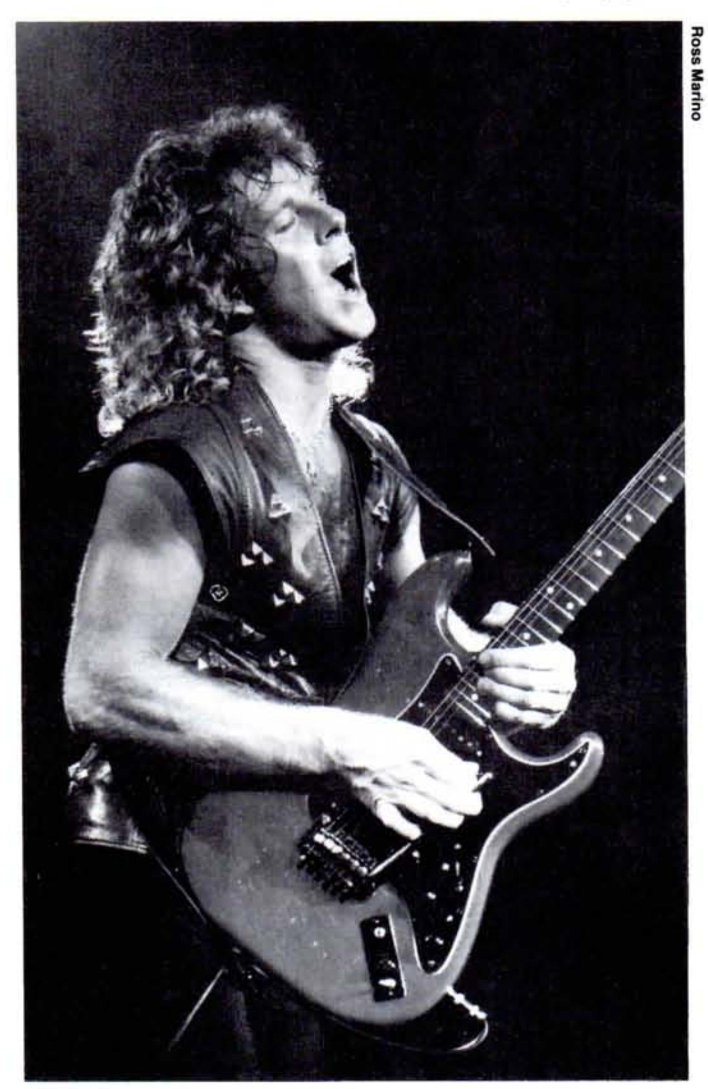

C3
8va
F5
Full
P
S


D
F#5
S
Feed back
A5
E5
D5


F#5
S
A5
E5
Slow slide
D5

OZZY OSBOURNE

Continued from page 51



Ross Marino

Speak of the Devil was as live as you could possibly get on an album. But I wouldn't have been Brad Gillis for the world, because you've got to be a stone cold mother to get onstage just after a guy got burnt in an air crash and play the licks. Brad's strength was his determination to get it on with his band Night Ranger. By coming with me it helped him reach his own goals.

During the Madman tour I had gone through two deaths, a divorce and a marriage. Not only did I lose Randy, but I also lost a very close friend of ours, Rachel Youngblood, our seamstress. She was golden. Randy and Rachel were always goofing off together. They both died together and I know they weren't clowning around. After hearing about a plane crash where a guy jumped into the river to save a woman, Randy became frightened of flying. I knew that Rachel had a heart condition and she wasn't going to do any acrobatics. As far as I gather, because I was asleep in the back of the bus, they were going to take an aerial photo of the bus and the pilot made a terrible error. By the time I finished that tour I wanted to put my head down and go to sleep for a year. But the machine keeps you going.



Mark Weiss

JAKE E. LEE

When it came time to audition new guitarists I called Dana Strong, who works for Danny Spanos. Dana has his ear to the floor all the time. He is the man who recommended Randy to me. Dana got me some people to audition and I picked Jake. Jake has a real snazzy style and I knew instantly he was the one. After Jake it was, don't waste my time, that's the guy I want. I don't know why or how it happens. It's like when you first hear *Purple Haze* and your hair stands on end. Jake is similiar to Randy in personality and his dedication to the guitar. He never comes out of his room. He'll stay in and practice all day.

Bark at the Moon was Jake's first-ever studio album. I think he did pretty well considering the battle he had to overcome with the memory of Randy Rhoads. There was only one Randy and people can imitate him. But he came up with the licks. Jake is as near to Randy as I've ever heard at playing Randy's licks. He's got it down to a fine art.

On Randy's material he pretty much plays things note for note the way Randy did them. He shouldn't change them. It would be like me singing *Paranoid* differently. A song is a song because of the way you recognize it. You wouldn't change the melody to *She Loves You* by the Beatles or the Hendrix guitar parts to *Hey Joe*. So why change Randy's guitar solos? I've been singing *Iron Man* for 15 years and I'm bored with it. But that's what my fans want to hear. It would be like asking for vanilla ice cream and being served chocolate.

Jake reminded me of Randy when he tried to record his guitar solo on *Bark at the Moon*. He was going at it for days. I said just close your eyes and play as if you're in front of an audience. It's like if you throw your hook in and you don't catch a fish, you ain't going to sit there for the rest of your life waiting for a fish to come. You're gonna get mad and buy a fish. Everyone is intimidated by the studio to a certain point. You know that once it's down it's forever. There is no turning back. Many is the time I've gone, 'Oh god I sang flat there,' and I knew at the time, but was too stupid to change it.

With Jake it's like training a jockey. Even with all this natural talent you can't just get on a race horse and expect to win the Derby. You've got to train. You've got to be determined and you've got to expect

Dave Plastik



a few kicks in the face. There's nobody who is truly original. There are only so many different notes on the neck and it's all been done before. You can steal off of somebody but you've got to make it better than what you stole. So the simplest things are often the most effective.

Jake wanted to be better than the last guy. He wanted to prove himself. We all did. We all wanted to prove that we could survive and by overreacting to our own emotions we made a few foul-ups. On the track *Now You See It Now You Don't* there's a distinctive lull after the middle eight. The track level drops. I don't suppose people out there can hear it, but everytime I do, I die.

To be honest I'm a bit unhappy with **Bark at the Moon.** We ran out of time. I knew I had to deliver an album to compete. It was the first studio album I've done since the death of Randy. But then every artist is never totally happy with what he does. I like the ballad *So Tired* and *Rock and Roll Rebel.* I don't mind the other songs, but I wanted more time and we had to switch studios. I also don't like the running order of the album. I thought the guy in the studio got the worst drum sound, yet while we were recording it sounded okay. The miking was bad but the album was late and had to go.

Jake doesn't quite know how to get his sounds yet. **Bark** showed only part of his talents. You have to take into consideration that any guitar player who has to step into the shoes of Randy Rhoads has to live with it for a year or two. That's a big battle to overcome whether you are Brad Gillis or Jake E. Lee. Jake is getting over that hurdle now. From here he'll be able to show off his own style and personality. ■



GUITAR T.M.

Giveaway!

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The Shane SE Series left handed electric solid body guitar reflects the mirror image of the traditional Strat-like guitar with contoured double cutaway body, custom headstock and a tremolo bridge. Three single coil pickups sit atop an ash body with a maple fingerboard. Sounds are chosen from a five way selector switch, one volume and two tone controls. With its two-tone sunburst finished body, the Shane SE series comes complete with a strap and tweed hardshell case.

GUITAR Question:
Who does not belong in this picture?

A: Paul McCartney
B: James Garner
C: Elliot Easton

To be eligible to win all you have to do is put your name, address, phone number and age along with an answer to this month's GUITAR Question on a post card and mail it to:

Shane/GUITAR Giveaway
P.O. Box 1490
Port Chester, N.Y. 10573

One entry per person. And be sure to mark off a choice for either a left or right handed guitar! Your entry must be postmarked no later than Oct. 31, 1984. The winner will be notified by phone during the first week in November. Good luck. Employees of Cherry Lane and Shane Inc. are ineligible.
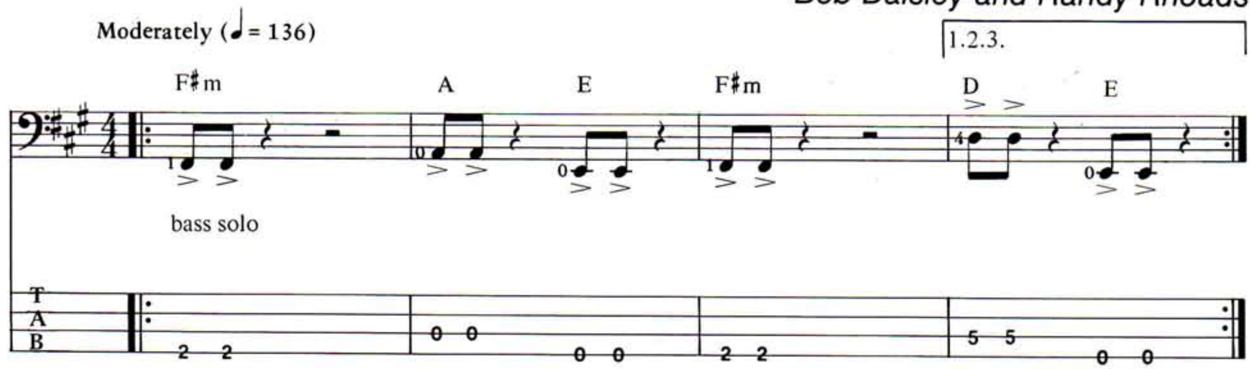


Tablature Explanation See pg. 78

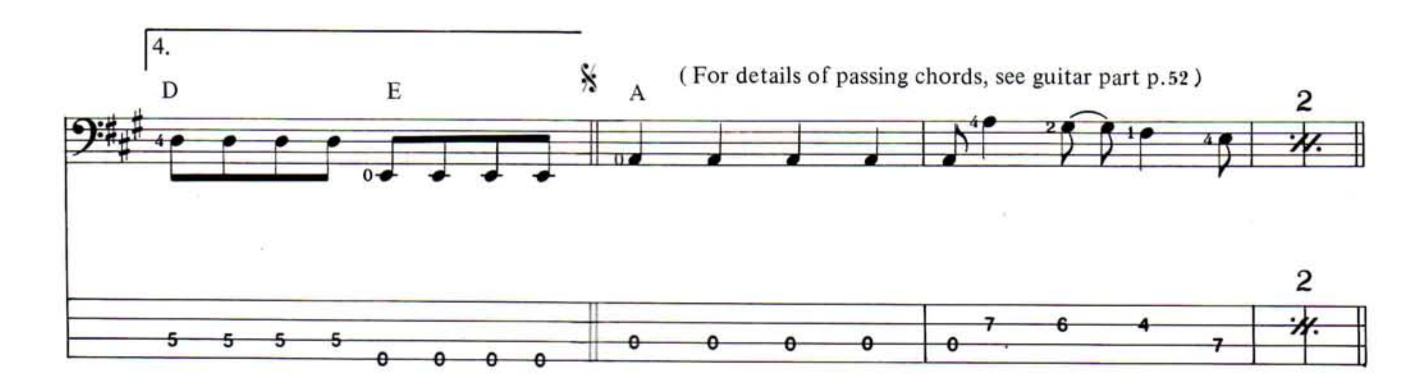
Bass Line for
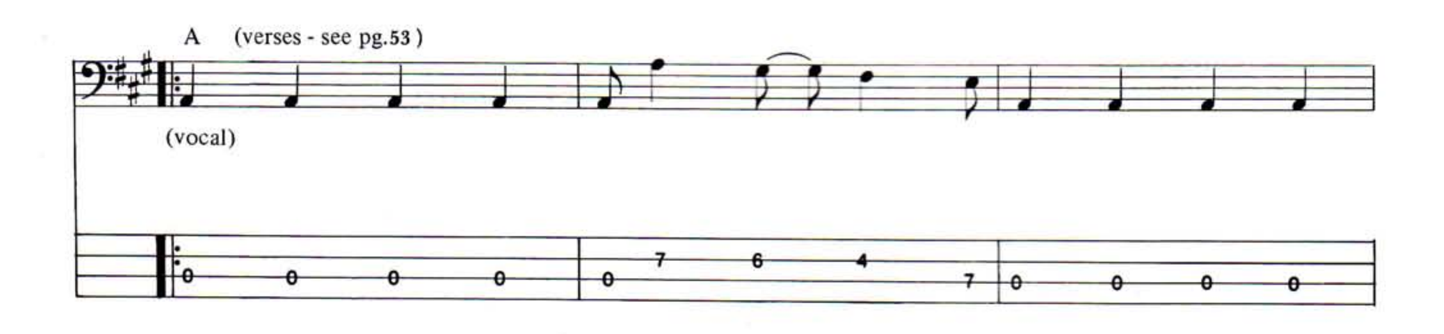
CRAZY TRAIN

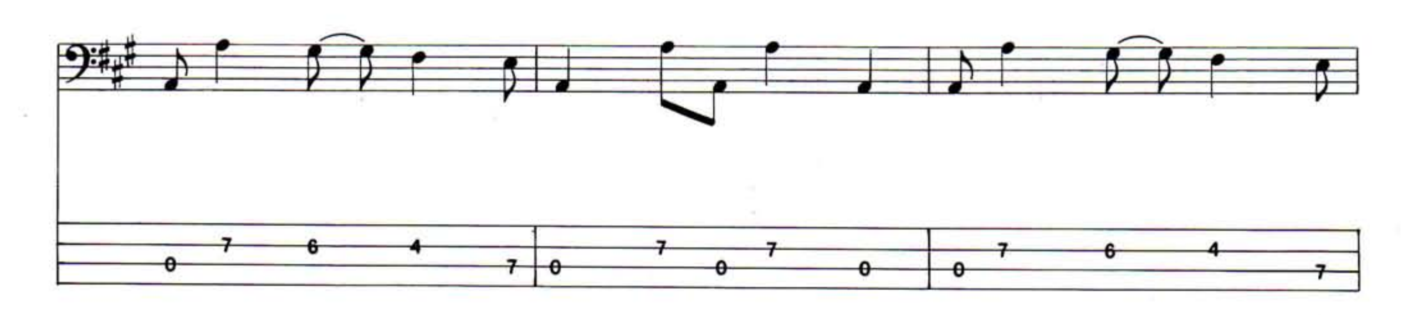
As recorded by Ozzy Osbourne
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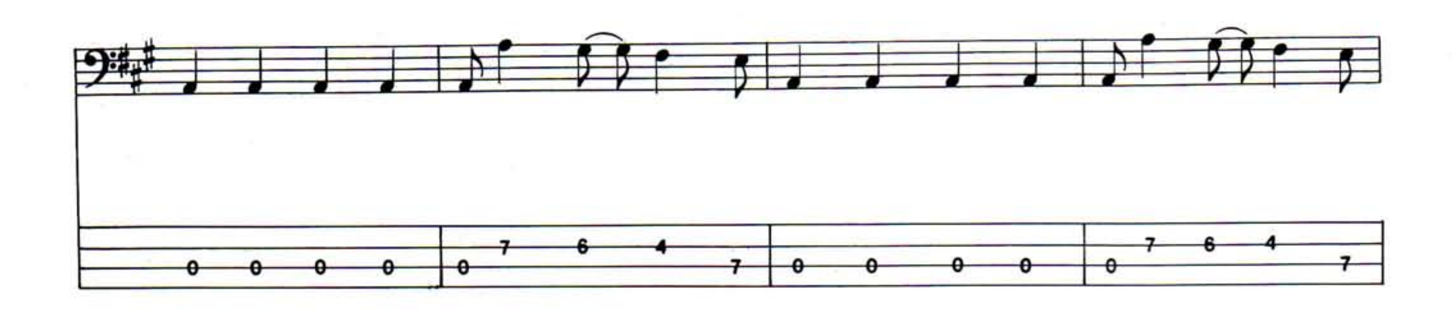
Words and Music by Ozzy Osbourne, Bob Daisley and Randy Rhoads

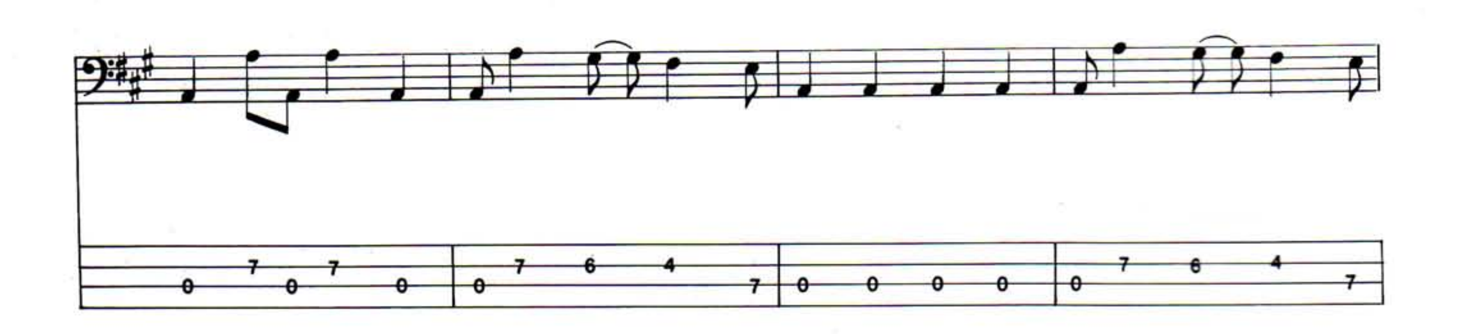


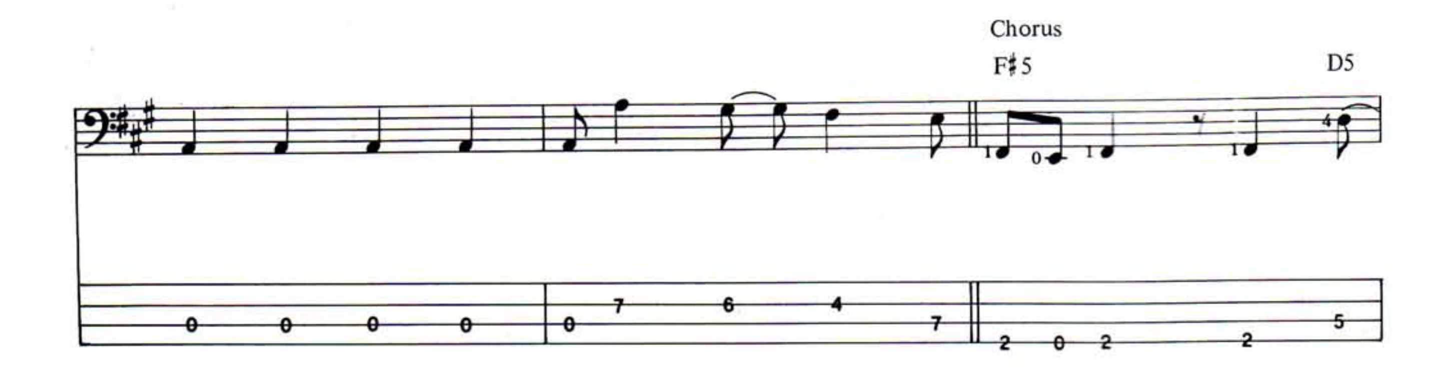


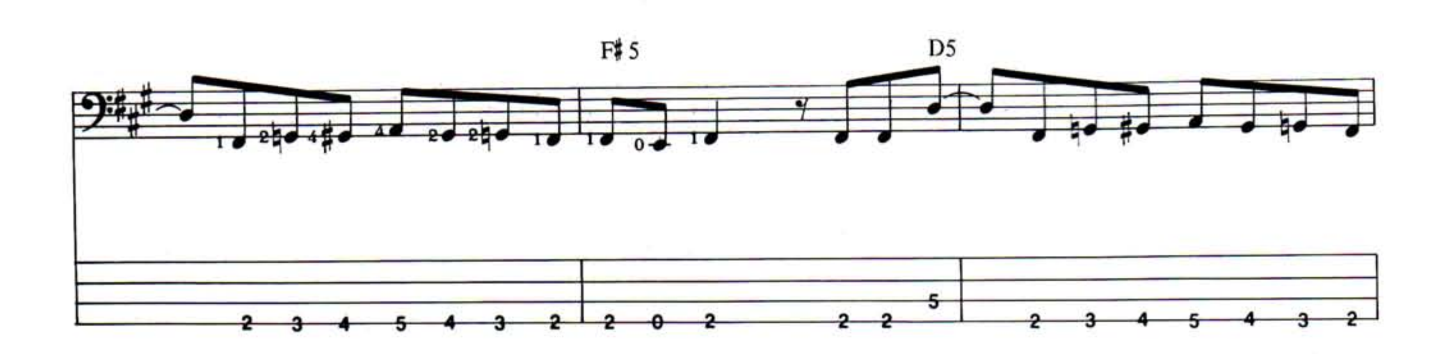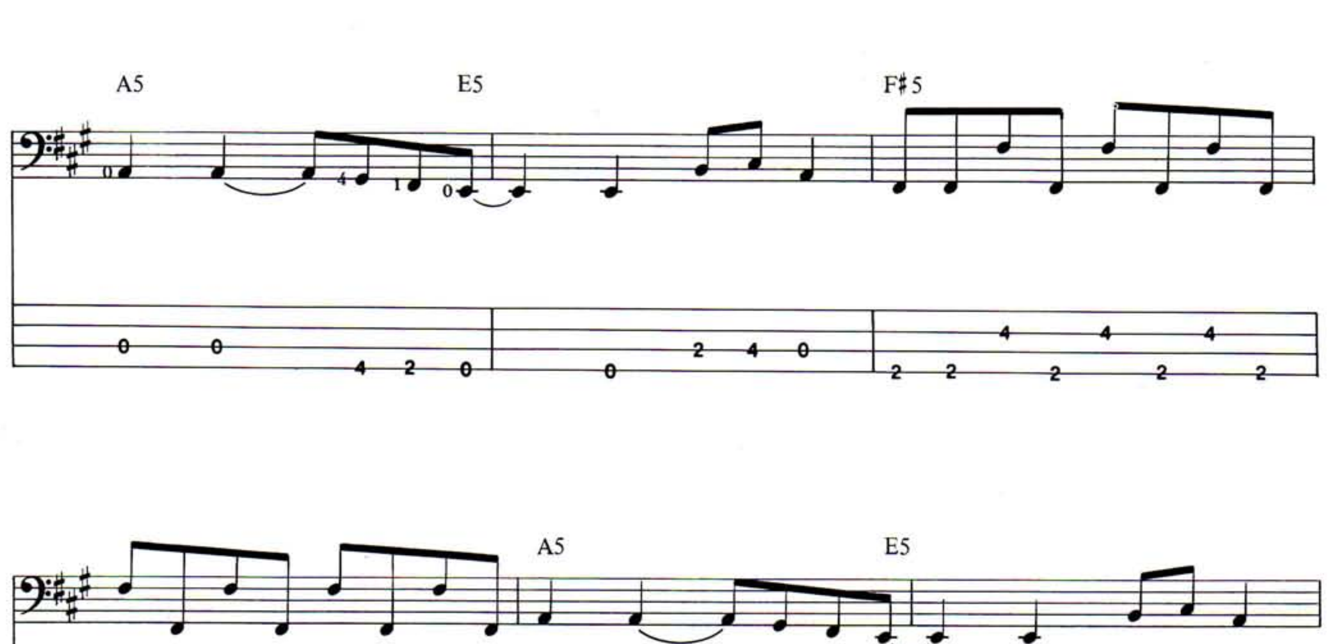




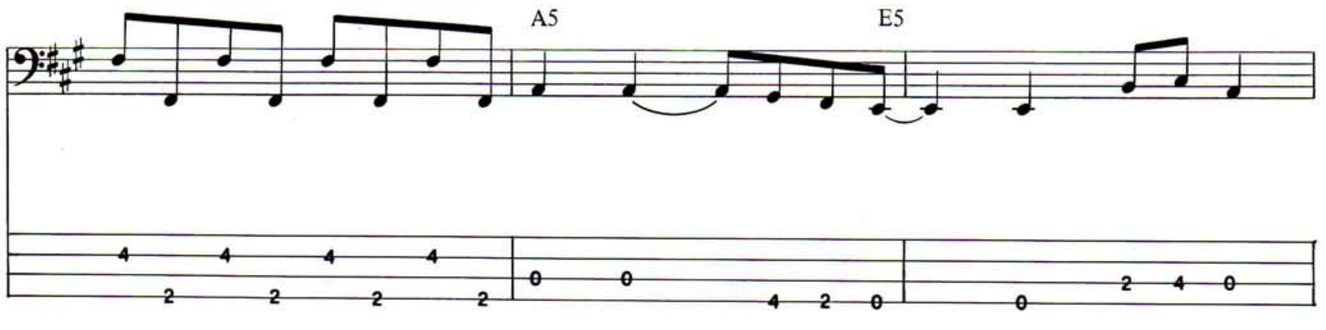

0 0 0 0
0 7 6 4 7
0 0 0 0
0 7 6 4 7

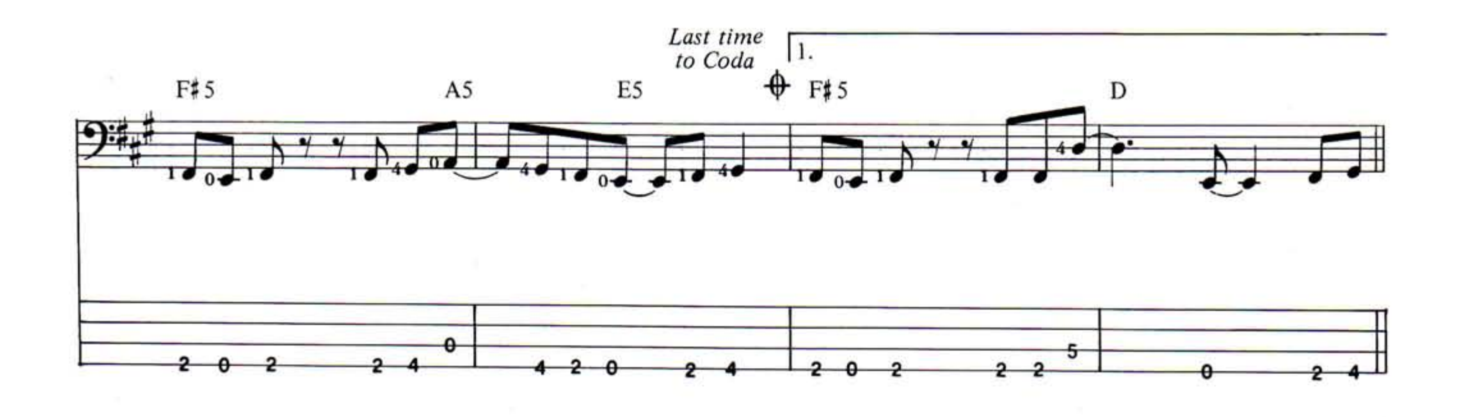

0 7 0 7 0
0 7 6 4 7
0 0 0 0
0 7 6 4 7

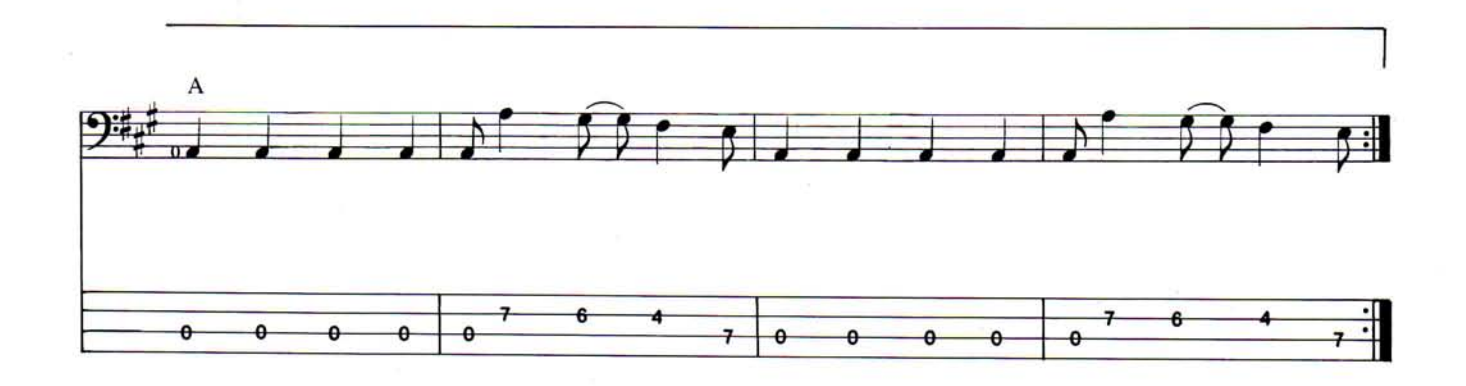

Chorus
F♯5
D5
0 0 0 0
0 7 6 4 7
2 0 2 2 5

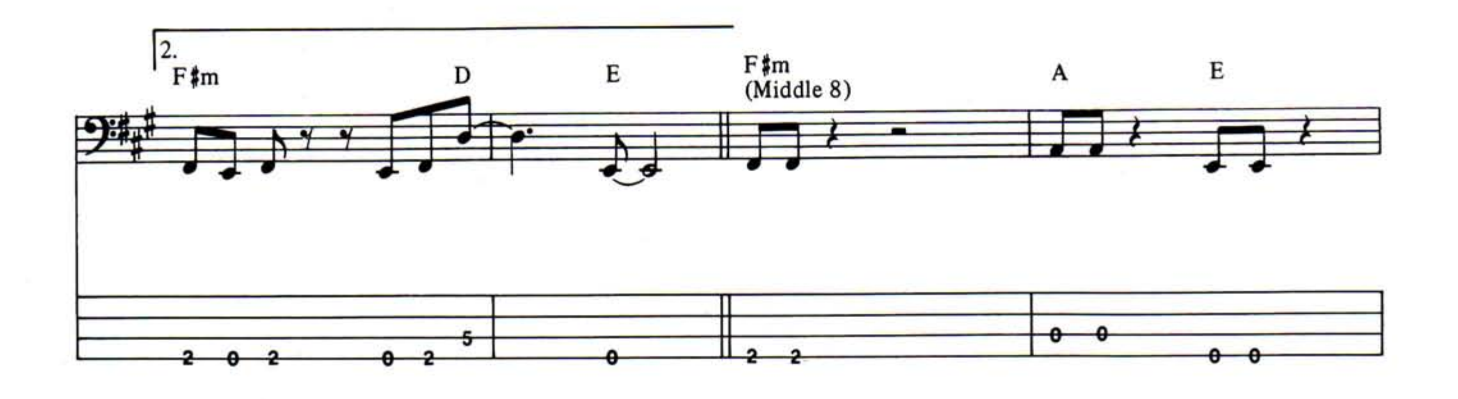

F♯5
D5
2 3 4 5 4 3 2
2 0 2 2 2 5
2 3 4 5 4 3 2

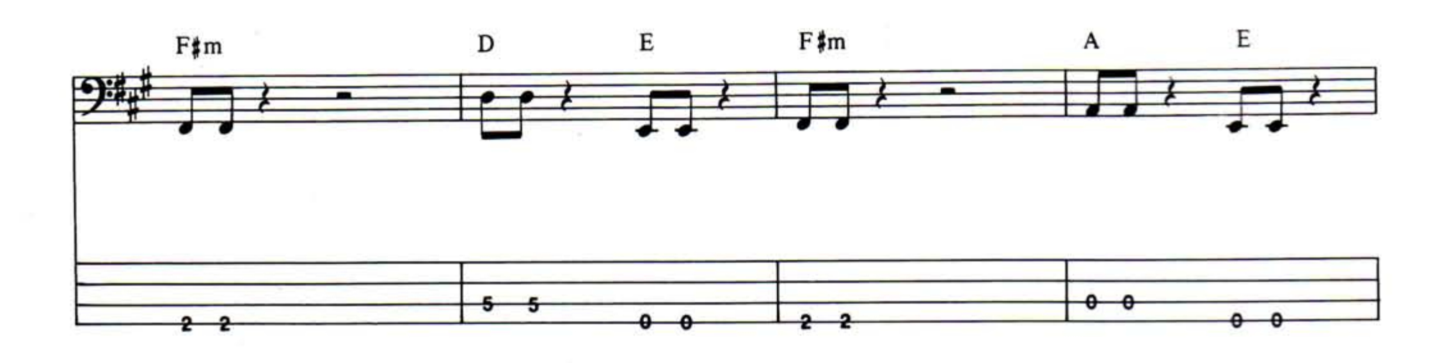

A5
E5
F♯5

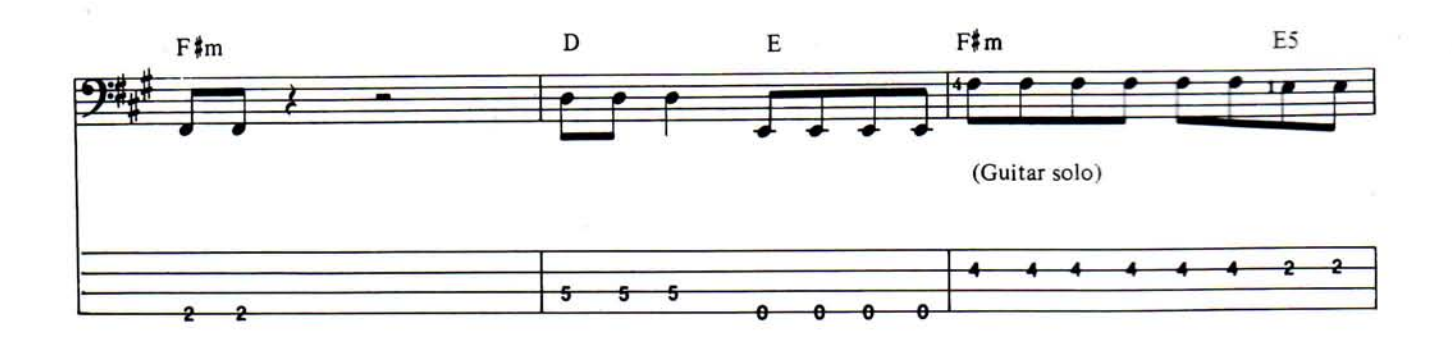

A5
E5

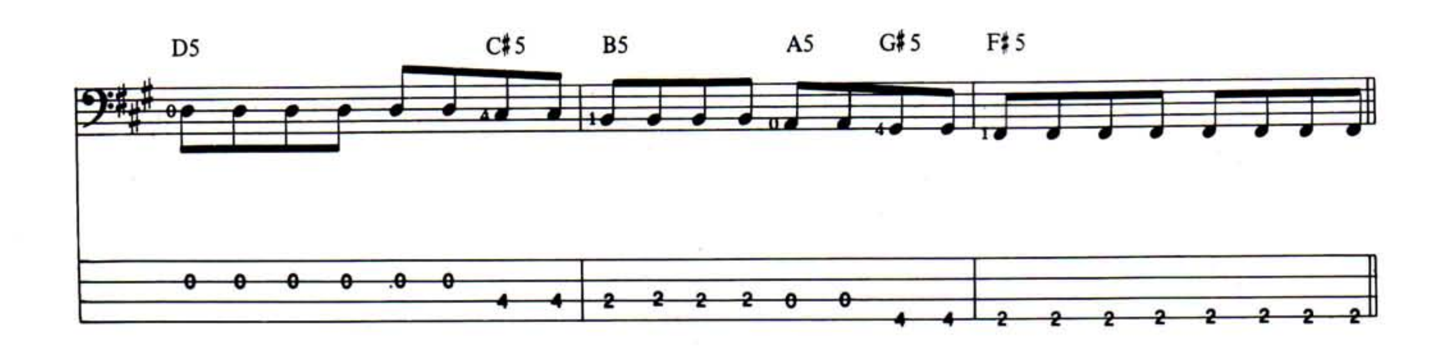

Last time
to Coda
1.
F♯5
A5
E5
F♯5
D

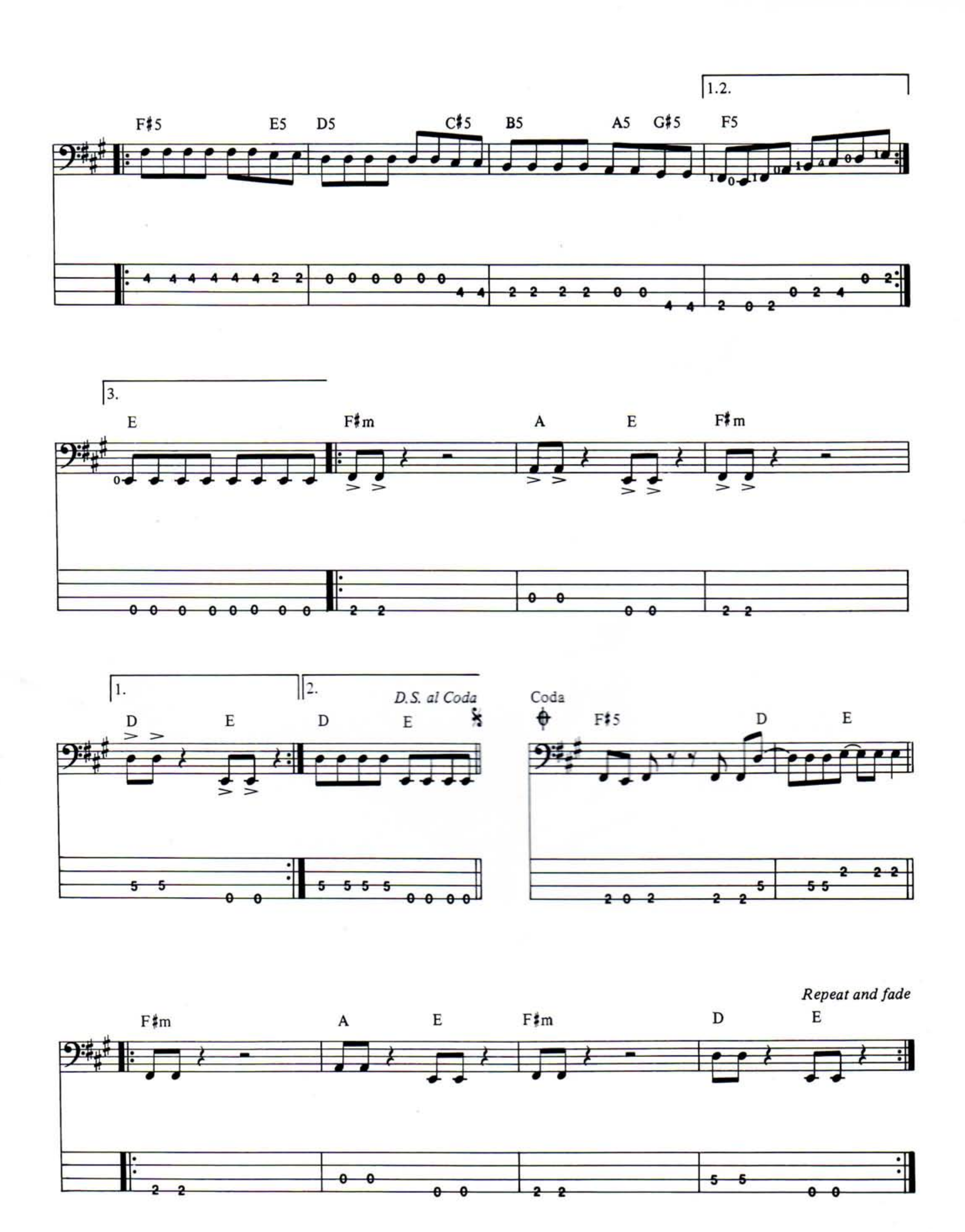

A


2.
F♯m
D
E
F♯m
(Middle 8)
A
E


F♯m
D
E
F♯m
A
E


F♯m
D
E
F♯m
E5
(Guitar solo)


D5
C♯5
B5
A5
G♯5
F♯5


1.2.
F♯5
E5
D5
C♯5
B5
A5
G♯5
F5
3.
E
F♯m
A
E
F♯m
1.
2.
D.S. al Coda
D
E
D
E
Coda
F♯5
D
E
Repeat and fade
F♯m
A
E
F♯m
D
E

Bass in the 80s

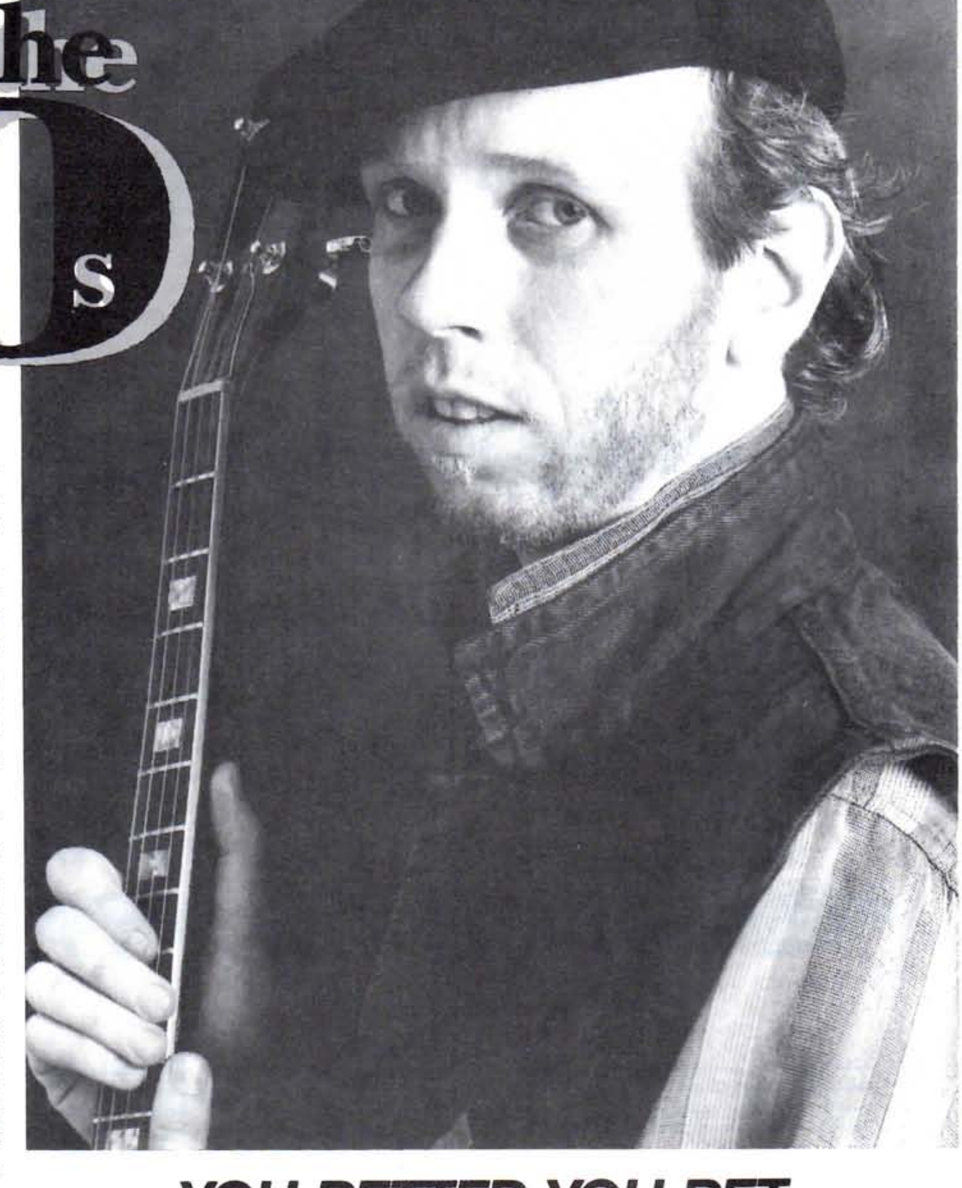
by Tom "T-Bone" Wolk

Tom "T-Bone" Wolk is the performing and recording bass player for Hall & Oates. His book, ROCK RIFFS FOR BASS, *is available from the Amsco Music Publishing Company.*

I've gotten loads of mail since I started this column requesting profiles of some of rock 'n' roll's great bassists. This month John Entwistle fans luck out. We'll look at his part on the Who's 1981 Hit *You Better You Bet* from their **Face Dances** Lp.
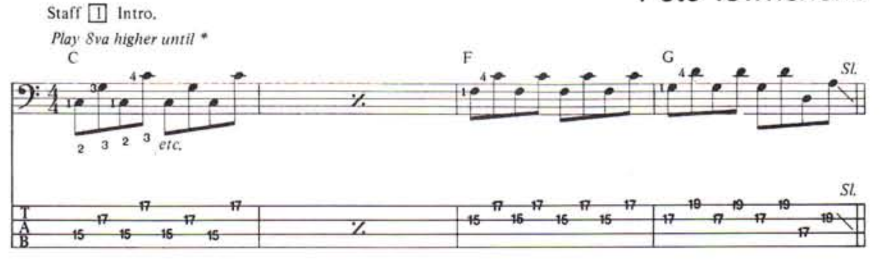
John is one of the most technically proficient bassists around. He's got chops and he's been using them ever since the first Who album in 1965. Some of the hippest bass riffs I remember hearing as a kid were his ad libs in *My Generation.* They were pretty revolutionary for a bass player at that time and it left us all in our rooms woodshedding to get his wild licks just right. Of course the unique ensemble sound of Pete Townshend's chord-lead thrashings and Keith Moon's thunder drumming allowed John the freedom to play anywhere on the neck he chose, like Noel Redding and Jack Bruce. I've always admired Entwistle's solid eighth-note feels on all the Who's records. Yet, it was mind-boggling to see him live, standing stiff as a board, playing so aggressively and fluidly. I guess it's not how much jumping around you do but the commitment and strength of your parts that makes for great rock 'n' roll.

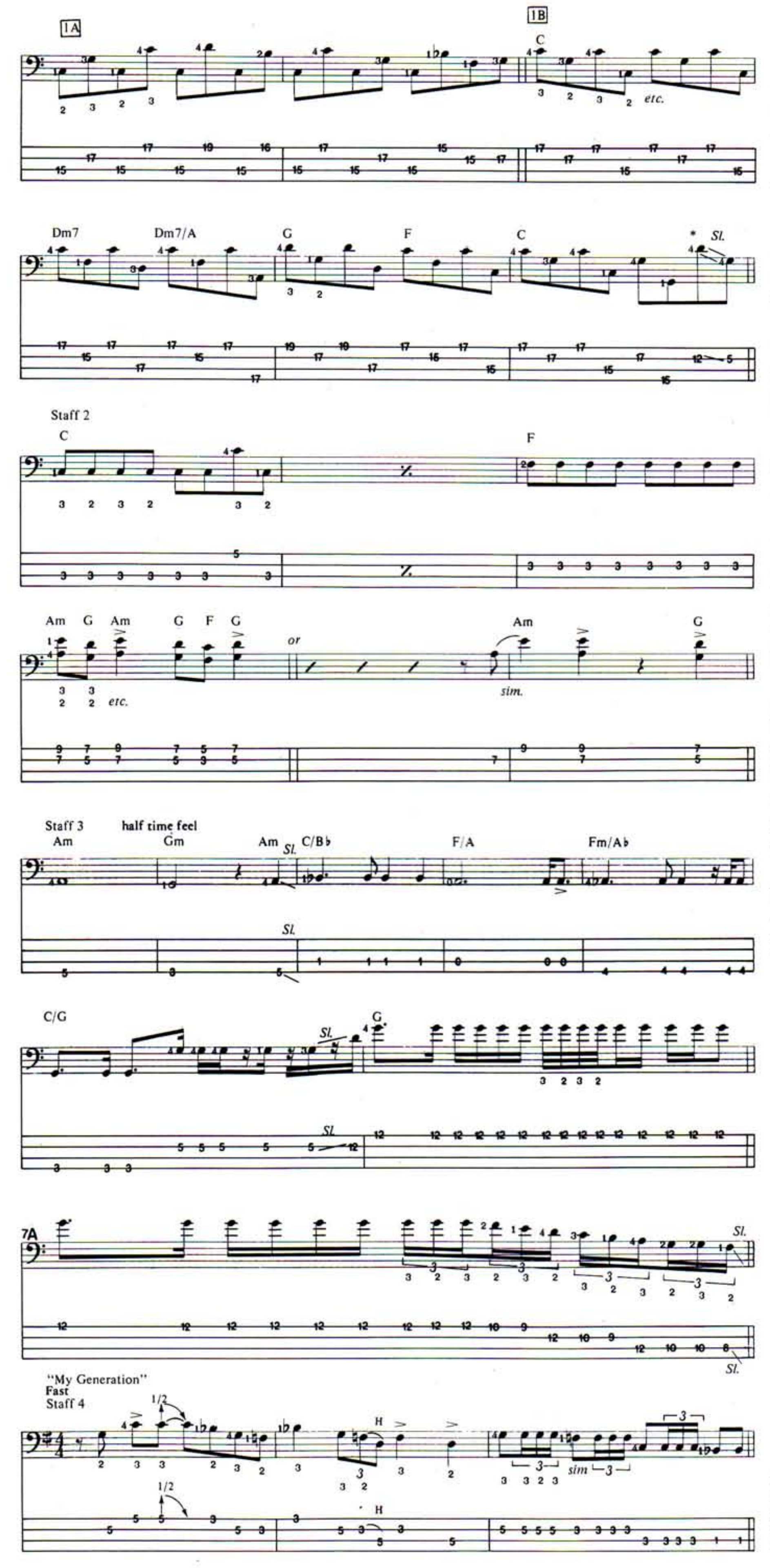
A common Who-ism approach John uses is a repetitive I-V-I octave line. You better start getting used to



YOU BETTER YOU BET

Words and Music by
Pete Townshend





the neck above the twelfth fret! You can move effectively with your right hand fingers as well as with the left. A good exercise for different "articulations" would be. 1. All notes, legato, 2. All notes staccato, 3. Mix 'em up. See staff I (Intro)

This next exercise will help strengthen your pinky and third finger, as well as making you aware of other notes to use. See Staff I A.

Here's another exercise, but in reverse. There's a quick position change in measure 4, but you can slide to it. Entwistle's a very precise player. If you watch his left hand, you'll notice an almost exclusive use of classic upright bass positions. See Staff I B.

To thicken the standard Who trio sound, John sometimes uses a root-fifth combination played as a chord; as in Bar 4, Staff 2, ok again in Bar 6. This part later supports the lengthy guitar solo section. See Staff 2.

On Staff 3 the bridge changes from 4/4 to half time feel (still written in 4/4). Each bar is counted (and felt) twice as long. See how he combines whole notes in wide open bars (Bars 1 and 2) then implies rhythm as the new section builds. That's called "development."

Bars 6, 7 and 7A look complex, but it's just thinking funky in groups of sixteenth notes, instead of eighth notes.

Bar 7A is a classic Entwistle riff leading down from the high G with triplets on beats 3 and 4.

Now after these seemingly complex rhythms, John's infamous ad libs on *My Generation* from nearly 20 years ago seem easy. Check it out. See Staff 4.

The right hand fingerings are an important part of the John Entwistle bass sound as well as his Rickenbacker bass, Roto sound strings, Marshalls and novel fretboard tapping right hand attack. Entwistle was a pioneer of the British rock bass sound and his sound is still very much alive today. Keep rockin' and I'll see you on MTV. ■

NEW PRODUCTS





DISTORTION

Pro Co unleashes a new look for The Rat distortion unit. Its physical size has been reduced by 33% to accommodate multipedal set ups and now features a "no tools required" battery compartment. Other features include: full control of distortion, filter and volume allowing for a wide variety of overdrive, fuzz and distortion effects for playing various musical styles, and a bypass mode that removes the effect from the signal path when not in use.

Pro Co Sound, Inc.
135 East Kalamazoo Avenue
Kalamazoo, MI 49007



EFFECTS

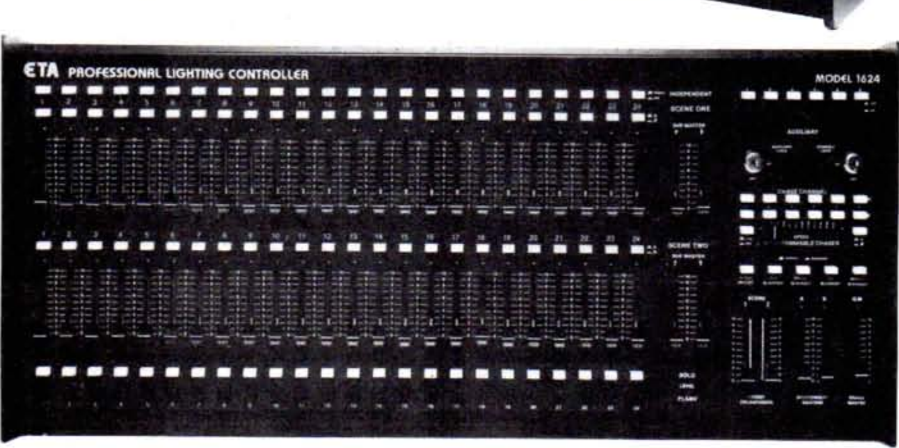
The t.c. electronic Stereo Chorus/Flanger combines three stereo effects into one A.C. powered unit: Stereo Chorus, Flanger with Regeneration and Pitch Modulator. A preamplifier with an adjustable input stage, along with t.c. electronic's special quieting circuitry, allows for quiet performance. Suggested retail price is $329.50.

Music Technology, Inc.
105 Fifth Avenue
Garden City Park, NY 11040

STRINGS

GHS Strings introduces a new series of electric bass strings known as "Pressurewound—The 4th kind of Electric Bass String" for fretless and fretted basses. In the Pressurewound manufacturing process, round cover wire is squeezed under great pressure into a smoother profile as it is wrapped around the core. The cover wire used for these strings is a special highly magnetic nickel alloy. Available in long, medium and short scale, the suggested retail price of the strings is $30.00 a set.
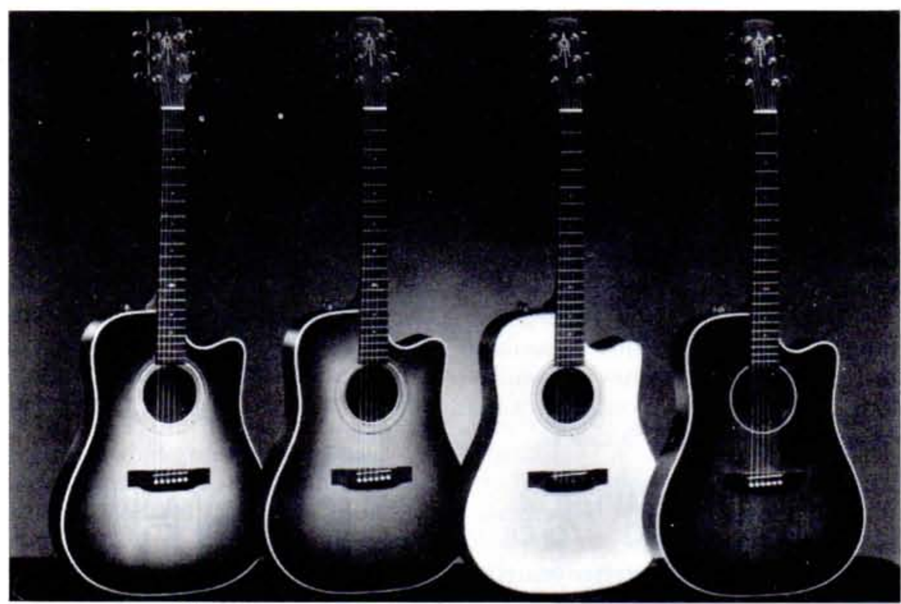
GHS Strings
P.O. Box 136
Battle Creek, MI 49016



LIGHTING

ETA Lighting has come out with the 1600 Series of lighting controllers and dimmers, which meet industry standards without meeting the high costs. The 1624 model (shown here) offers a full gamut of features including: two scene control, independent master control, solo channel switch, LED channel output monitors, and a built-in programmable channel chase with speed adjustment.

ETA Lighting
1710 Enterprise Parkway
Twinsburg, OH 44087



GUITAR

St. Louis Music unveils the Alvarez Yairi DY56 "Express" series of hand-made fusion guitars. They feature all-wood construction and their solid spruce tops are parabolically braced and tuned. The backs of the Express guitars are arched for better sound resonation, and improved frequency response and volume. Shown here are the DY56 Blue Burst, Red Burst, Pearl Burst and Natural Sunburst. Prices range from $585.00 to $599.00.

St. Louis Music Supply Company
1400 Ferguson Avenue
St. Louis, MO 63133

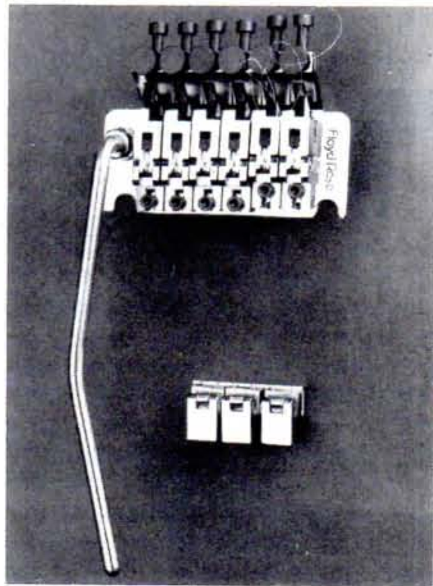


St. Blues Guitars introduces the new Eliminator series of guitars and basses. The Eliminator Guitar features the "Bluesbucker" pickup assembly plus the Kahler locking tremolo system. The neck is made of rosewood and especially built for speed. The Eliminator bass is equipped with a P-J pickup assembly, as well as a smooth action neck.

St. Blues Guitars
1492 Union Avenue
Memphis, TN 38104

The Bill Edwards "Finger-Tite" Locking Nut represents the newest in effective locking systems for guitars. Easily mountable, the Locking Nut exerts no torque on the strings and will not untune them when it's locked down. It retails for $75.00.

Kramer Music Products, Inc.
1111 Green Grove Rd.
Neptune, NJ 07753



GUITAR

The Martin Guitar Company introduces the Martin V.T.C. for the player who needs easily accessible volume and tone controls, without additional holes in his instrument. The V.T.C. plugs into any acoustic guitar that is equipped with an acoustic pickup and a ¼″ output jack or is adaptable to other sound reinforcement equipment. Its features include a passive volume and tone system that eliminates the need for a battery.

Suggested retail price is $36.50.

The Martin Guitar Company
510 Sycamore Street
Nazareth, PA 18064



On the Case

by Roger Sadowsky

Roger Sadowsky is a professional luthier and repairman in N. Y. C. Current clientele includes Joan Jett, Hall & Oates, Paul Simon and George Benson.

KRAMER PNB-1 BASS
List Price $749 w/o case

The Kramer PNB-1 Bass is an instrument that lies half-way between being a Fender clone and an original instrument. Although basically "Fender" in looks and feel, it has enough unique features to enable it to stand on its own.

The PNB-1 is a Precision style bass featuring an alder body with a vintage sunburst finish. The body is set up with a P style pickup and a pair of Jazz Bass pickups mounted like a double coil humbucker, near the bridge. The controls are mounted from the rear and the face of the body has no pickguard. The controls consist of two volumes, one tone and a pickup selector switch. An additional switch controls the pair of J-bass pickups and offers double coil, single coil and double coil out of phase. The bass is set up so that when the P and J pickups are on together, they are out of phase. While this produces a funky tone, there is no phase switch to enable the player to have these pickups in phase with each other. Overall, the PNB-1 produces a very wide variety of sounds, ranging from thin and funky to very fat and punchy.

The PNB-1 features an all maple Precision style bolt on neck with Jumbo frets. An interesting feature on the PNB-1 is a fretboard extension which gives the player an extra fret (21). The only disadvantage to this feature is that the extension blocks the truss rod nut, making it impossible to adjust the rod without removing the neck. A bullet style rod adjustment on the headstock would have made things easier. The neck is shaped nicely and was comfortable to play.

The set-up on this bass is not up to par. The neck is overbowed, causing the strings to fret out in the upper register. With the rod tightened, the neck straightens out very well and it becomes obvious that the fretwork is very good. However, with the neck straight, the action at the nut and bridge is too low. Although the action at the bridge could easily be adjusted, the nut on this bass would have needed replacement.

On the whole, the PNB-1 is a fine, mid-priced, versatile sounding instrument. It combines a familiar look and feel with an original range of sounds. It earns 3½ cases.

EPIPHONE EMPEROR
List Price $999.00 w/o case

Most serious guitarists yearn to have a good arch top jazz guitar at some point in their lives. However, a good arch top at a reasonable price is hard to find. This is not to imply that the price of a good arch top is unreasonable, but a simple statement of fact that good arch tops reflect the upper echelon of craftsmanship and are expensive in relation to other types of guitars.

Well, for those of you who want a nice arch top at a good price, Epiphone has the guitar for you. The Epiphone Emperor is a full bodied arch top with two set-in humbuckers, two volumes, two tones, and a selector switch. The bridge is a tunamatic atop a nicely fitted ebony base. The three-piece maple neck is topped off with a bound ebony fingerboard with pearl and abalone inlays. The Emperor has a tobacco brown sunburst finish and gold hardware. The sides and back are laminated unfigured maple and the spruce top is probably laminated also.



The sample reviewed was set up perfectly. The thickness and shape of the neck captures the feel of the great Gibson arch tops of the sixties. The fingerboard was trued perfectly and the fretwork was excellent. The action was nice and low and the Emperor played well all over the neck.

It would not be fair to compare the Epiphone Emperor to a fine, hand made arch top. However, for a production guitar with a reasonable price, the Emperor rates a full 5 cases.

PLUGGING In

by Bob Rose

Bob Rose is a prominent New York studio guitarist who has worked with Todd Rundgren and Robert Gordon.

DRUMATIX

Drum machines, electronic drums, drum computer, Linn drums, etc. You've heard these terms bandied about. On the backs of albums you often see the name of the type of drum machine listed along with the name of the players. You may even wonder why we need a machine to play drums instead of a real live person. Even George Orwell didn't predict that Big Brother would be playing with a band in 1984.

Whether a drum machine can replace a drummer is a discussion we won't have here. What we will do is talk about the Drumatix, which is a drum machine that can be used at home. This is a small, light (about the size and weight of a lady's pocketbook) drum computer made by the Roland company.

The Drumatix is set up with three tiers of controls. The top tier has six volume controls: one each for bass drum, snare drum, low and high tom (same control), cymbal, open and closed hi-hat (same control) and accent (this boosts the volume for whichever beat you choose). These individual controls allow you to mix the amount of each drum into the final total drum pattern that you come up with.



The second tier of controls has a tempo dial (plenty of range between very slow to ridiculously fast), a mode control (this tells the computer whether you are writing a program or listening to what you have written, a volume dial and a track/instrument control. This last dial has two functions: 1) it tells the machine which instrument (bass drum, snare, etc.) you are writing a pattern for or;2) it can play back a group of patterns (usually a whole song) that you have stored.

The third tier of controls includes sixteen buttons that have a red light that dances across them showing which beat is happening at the moment. These buttons can be used to subdivide the bar of music (eighth notes, quarter notes). The programmer can then decide which beat the chosen drum will hit on. If this sounds too hard, you can also choose to write your drum pattern by ear. This is done by touching the control called Tap/step/reset. We also have a run/stop button (self-explanatory), and a pattern clear button (this deletes unwanted patterns).

The Drumatix is an excellent tool for a composer. With it you can program a whole song, with as many parts as you like; play it back, or keep it for future reference. You can also edit parts of a pattern without changing the parts you wish to keep.

Another use for the Drumatix is in the home studio. If you have one of the four-track cassette decks that are so popular today, you can lay down a drum part for a whole song, and then overdub the other instruments. If you cannot overdub on your machine you can play along with the Drumatix and record that way. This can be done at any volume you choose as well as with headphones.

As mentioned before, this drum machine can be programmed entirely by ear. You don't need to be a drummer, or be able to read music to use it. However, if you are interested in learning about writing rhythms and drum parts, this device can be quite educational. If you have written a pattern by ear, the red LED shows you what you have written. This info can be used to write the pattern on paper if you want to. After doing this a few times, you can try to compose drum parts without hearing them first. This is a useful skill for composers and arrangers.

One small disappointment with the Drumatix is the actual sound of the drums and cymbals. If you think you can get studio quality sounds from this device, you will be disappointed. To get this you would have to pay far more than the $395.00 list price for the Drumatix. The other problem is the amount of memory. It turns out that you can only store about two entire songs (depending on the number of patterns in the song) or three to four simple tunes.

I rate the Drumatix five out of five. It is the only machine in its price class that is so versatile. It's a composing tool, an arranging tool, as well as an educational tool. It can be as useful as you want it to be.

EXR SP III

The EXR Psychoacoustic SP III foot pedal is a device that has three functions. They are: 1) to project the sound of an instrument without "cranking" the volume or changing the equalization; 2) it is a volume pedal; 3) it can serve as a direct box with variable input (up to 40 db).

The projector pedal is a large, heavy piece of equipment that looks like (and can be) a volume pedal. It has an input volume control, a dial and a foot pedal to adjust the amount of projection, a button to switch between volume pedal function and projection function, and a button to bypass the pedal completely. Beside the normal guitar jacks, there is a jack that allows you to connect directly into a mixing console at line level (this makes it a direct box). The "EXR Projector" (its most common name) includes red and green LEDs that show the user the level of input he is supplying.

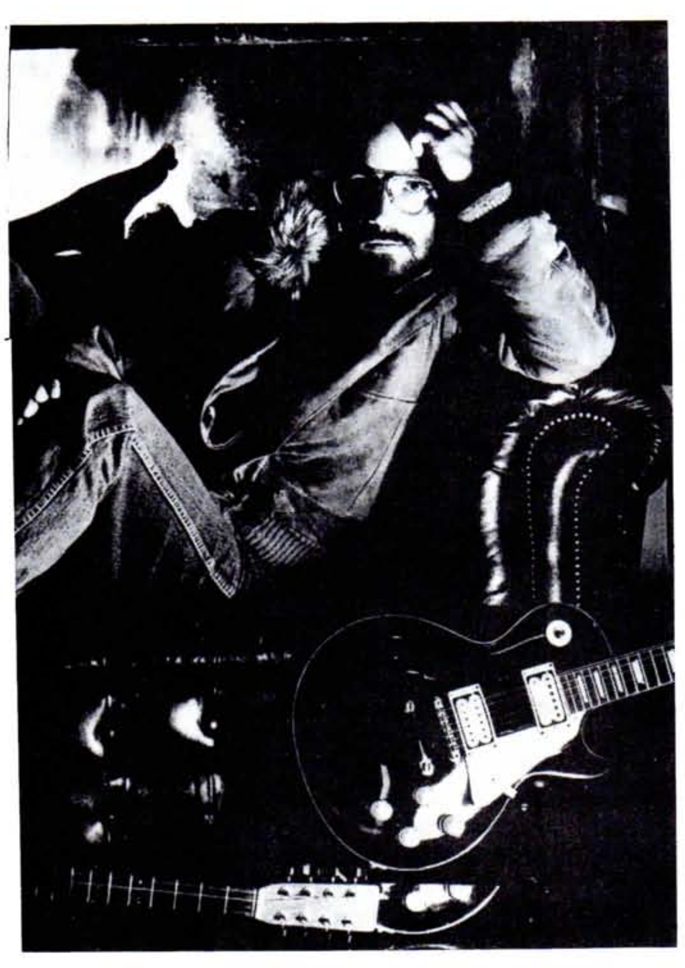
I found the EXR Projector to be a good example of The Emperor's New Clothes. Musicians who tried it could not describe what it did. The manufacturer says that the pedal will project the sound of an instrument without changing the tone quality. I found that the device doesn't project anything and it does change the sound. It made my guitar sound thinner. This might be used to get rid of the muddiness that occurs when many pedals are hooked up, although an equalizer can do this also. I was not impressed with the volume pedal aspect of the projector. As far as the direct-box function is concerned, you can do as well or better with a small inexpensive direct box that won't give you a hernia when you lift it. The input jack on this pedal is on the left side, making it awkward to plug other effects into (they may have to be upside down).

Since I found the EXR Projector to be bulky, heavy and expensive, with only one rather questionable use, I have to give it one star. You can find a much better use for your $299, which is the list price.

Device obtained from Manny's in N.Y.



PERFORMANCE NOTES



Pink Houses

As with many John Cougar-Mellencamp songs, *Pink Houses* has a free feel to it. This is evident in the acoustic and electric guitar parts, as well as the vocal.

Other than the electric guitar solo, the licks are mainly to accent the continuous acoustic guitar represented by the written chords and rhythm. This rhythm is not followed strictly throughout the entire piece, but rather given more freedom as the pace progresses, often to provide further accent.

Notice the chordal makeup of the electric guitar solo and licks. This helps give the song its free feeling. The chords on top of the solo represent the acoustic rhythm guitar part.

MICHAEL GELFER



Run Runaway

Run Runaway is a very dense song. At many points in the piece the bass and synthesizer are doubling the guitars in octaves or playing counter melodies. It starts with an acoustic and synthesized drum beat which establishes the feel. Listen closely when the synthesized drum drops out and then re-enters; this is a good study in texture. Each successive entry in the intro gets louder until the main rhythm lick enters. A fair amount of flange and digital delay is needed to get the guitar sound on the record.

The only complexity in the leads is the use of slides. The key to making them smooth is to use the correct finger. It's usually the finger that allows you to enter and exit the slide easily, so you should be able to play the next note without changing your hand position again. Some suggested fingerings are marked. Be careful when the song enters $^{12}_{8}$ time. In this case it is best to think of the rhythm as four groups of three eighth notes per measure. Since the tempo of the song doesn't change, you'll find the indication that a dotted quarter now equals what was a quarter.

MARK GORDON

Cat Scratch Fever

Ted Nugent's *Cat Scratch Fever* became a rock and roll classic in an era dominated chiefly by disco and saccharine pop. The tune is built on a powerful rhythmic figure (in the opening bars) which serves as the organizing factor for all that follows. Ted's solo is full of antics and mannerisms typical of the Motor City Madman. Points of interest are: 1) use of the A pentatonic blues scale primarily (A C D Eb E G) and a solid no-nonsense, blues-based guitar tone and approach. 2) Notice the variety of vibrato (finger vibrato) applications: double stops, single notes, tortured and wailing bends and quasi slide-guitar double bends (at the end of the solo). 3) The D to E bend in bars 6 and 7 is vibrated and sustained by massive overdrive and particularly well-executed hand vibrato. This means holding the bent tone and shaking it briskly to regenerate the string's natural vibrating energy (ala Hendrix's *Foxy Lady* intro). 4) The slide guitar-like double bends in the climax of the solo (measures 12 and 13) are accomplished by bending one note while maintaining a second tone stationary on the adjacent string. This results in a moving chord-like phrase (standard practice in the blues-rock vocabulary). The droning effect is created by holding the notes down and allowing the intervals to sustain while bending and releasing the string.

The final cadenza is undoubtedly conducted by visual cue as it is a controlled rubato (all the musicians react to a gradual deceleration of tempo). Again, the melodic material is derived from the A pentatonic-blues scale for Ted's final statement (a flurry of quick riffs and bends) culminating in the last ad-lib figure (in which double stops are again vibrated) and the closing upper octave bend and slide.

WOLF MARSHALL

Crazy Train

Crazy Train is the tune that introduced Randy Rhoads and his dazzling pyrotechnics to an incredulous audience of fret fanatics. Randy's fascinating array of guitar tricks, plus his very compositional approach to guitar soloing, made him an immediate smash with the new generation rockmen. In *Crazy Train,* he blends it all together to project a powerful and driving rhythm groove sprinkled with tasty guitar fills, culminating in a most memorable solo spot. The guitar parts are, for the most part, triple-tracked (three distinct tracks) which makes for a thick, lush sound in the rhythm sections, and a soaring, spacial lead tone with an innate quality of delay. Due to the guitar layers, it is necessary to point out some of the outstanding guitarwork in the mix. It is advised that aspiring guitarists press their ears to the speaker or home-in with headphones so as not to miss the delicate variations from chorus to chorus.

Let's explore some of the highlights:

1) Randy is ushered into the song (just before the familiar motive at A) with a map of feedback and some scratchy pick slides. This feedback effect is, most likely, produced by silently banging harmonics (guitar switch off) with the left hand above the third fret and then switching the guitar on for a wailing surge of volume to feedback. (Randy was always manipulating the on-off pickup selector in this manner to create some unusual tremolo sounds.) The pickslides are begun on the treble strings over the rear pickup and dragged down for a glissando on the bass strings for the scratchy sound. An important factor in obtaining some of these outrageous effects is having the distortion "cranked" for maximum response.

2) During the main riff of the verse sections, Randy alternates ending phrases as indicated in the parenthesis and in section B^2 where a low E bend is added.

3) The open harmonics (in C) are lowered in pitch by bending the neck lightly to loosen the strings—one of his favorite tricks on the Les Paul. Take care to avoid undue stress on the neck in duplicating this lick. The pitches should only drop about a whole step. This can be accomplished with subtle use of a vibrato bar instead.

4) The artificial harmonics in the background line are made by varying the pick angle and pick position to sound overtones, thereby achieving two pitches—the fundamental note plus its harmonic overtone. Again, massive overdrive (Randy used a Distortion Plus) is required to fully realize the effect.

5) Here is one of Randy's most identifiable harmonic lines. The fill is a combination of the common pentatonic scale seasoned with notes from the aeolian mode and blues scale. The phrasing is extremely smooth and connected.

6) The "screeching harmonics" here are reminiscent of train

whistles—perhaps and allusion to the song title. They are sounded by lightly "muting" with the left hand above the F♯5 chord shape and banging hard with the pick to make the overtones jump out. These are not directly related to the underlying chord structure. Distortion is suggested to bring the harmonics to full volume.

7) Two guitar parts slightly delayed (out-of-sync) give this phrase a somewhat dissonant character. The idea is based on an ascending chromatic treatment of a basic diminished triad shape. This shape is moved smoothly up the fretboard, maintaining pressure on the G string constantly to produce a portamento sound.

8) The tapped and bent trills are performed by bending the string normally while rhythmically tapping with the right hand on the same string. The pitch will change as the string is released and bent back to give the impression of a legato trill. The bend should be held for its notated duration.

9) Tapped bends are a variation on the previous point. Hold the right hand finger down on the string while bending and releasing pitch to sound the bend and release tones a minor third (3 frets) higher.

10) This series of trills is kept as rhythmically exact as possible while shifting positions from fret to fret. The note fretted by the index finger is slid from 14th to 16th to 17th frets and back in a manner like a moving capo.

11) This classic blues lick is given new life by rapidly sliding it up chromatically. Maintain finger pressure continuously (like example #7). It is again doubled with a slight delay for a feeling of more space and complexity.

WOLF MARSHALL

Mediterranean Sundance

Al DiMeola

Al Dimeola is an original. In his guitar style, he has assimilated influences from virtually all aspects of music: jazz, rock, classical, flamenco, and various ethnic cultures. In the setting of *Mediterranean Sundance,* we have an opportunity to study Al's Spanish side on the acoustic guitar in duet form with renowned flamenco artist, Paco de Lucia. Therein lies a wealth of musical ideas, as both men meld their talents to weave an exquisite tapestry of guitar interaction.

[A] Theme: the opening section makes use of subtle underlying decorations of the main melody. This is accomplished by strumming grace notes behind the principal theme:

(*1, page 30). Maintain the fingered chord form and deliberately stroke the embellishments with a deft flicking action. The repeat of the opening section is played as a muted variation. Play the same notes, but gently dampen the melodic embellishments to produce a muted effect ( ). Rasgueado (*2, page 30): a widely used effect in Flamenco music is employed on the E minor chord. Essentially, it is a scrape across the strings with the nails of the right hand, but very complex rhythms can be achieved by its use in conjunction with up and down strokes of the first finger or the entire hand. Al uses the pick for rasgueado.

[B] Note the use of muted single notes and double-stops. This is closely identified with Al's style in particular. The notes (written in staccato phrasing ♩ or 𝄾) should be dampened with the right hand just enough to lightly mute the tone, but be careful to retain the pitch. Due to the rubato nature of Flamenco music, highly improvisatory and emotional music in general, certain rhythmic phrases defy normal notational practices. A slight accelerando (speeding-up) or decelerando (slowing-down) can be more readily perceived as a standard rhythm within a metric grouping bracketed as shown on page 31 (*3). The ⌣ indicates a decelerando and the ⌣ indicates an accelerando.

[C] The guitars harmonize by combining the melody at [B] with Al's inversion of the melody on the second statement (an additional four measures). (*4, page 31).

AL DIMEOLA'S SOLO

[D] Points of interest: the opening phrase makes use of very measured tremolo picking expanded to a rubato phrasing. (Refer to *3). Accents are given to notes which are emphasized throughout the piece (*5, page 32). The phrase at *6 on page 32 features a simple melodic group with strong internal syncopations, a clever way to add musical dimension to an extremely economical pitch grouping.

[E] A triplet melodic phrase is given accents on even numbers (2 and 4 beats within phrase) to create yet another stylistic syncopation to enhance a simple line. This procedure is characteristic of Al's style: the extremely fast and fluid use of basic linear scales (mostly diatonic) in intricate patterns and sequences. The phrases begin and end in unpredictable places and often produce internal syncopations by accent or pitch priority (the position of scale fragments within a long linear passage).

[F] The effect here is an alternation of legato picking and muted notes. Practice muting the sequences carefully to avoid rhythmic interruptions and inconsistent tone from note to note during phrases. This muted (staccato) and unmuted (legato) alternation continues and develops in sections [G] and [H] (pages 35, 36). Note an extremely fast cadenza-like phrase in a group of 14 (against 12). Strive for a relaxed and connected feeling within the arch (indicates an even phrase, not pull-offs or hammer-ons); concentrate on evenness of picking to create the smoothness and, of course, use strict alternate picking (*7, page 36).

[J] Note: position-shifting within this section is important to keep the lines within their proper ranges. This section serves as an excellent scale study for such purposes; the ability to maintain rhythmical energy while making position changes is crucial to developing complete technique on the guitar.

PACO DE LUCIA'S SOLO

Paco de Lucia's solo is a perfect contrast to Al's improvisations. His style is rooted in traditional Flamenco music and is highly coloristic and flamboyant. He incorporates many variations on the basic aeolian tonality: some diatonic and others featuring dissonance and tension from harmonic minor and melodic minor scales, and some varied textures and effects (chords and triads are interspersed with rich single note passages). The picking approach is fingerstyle.

[K] Points of interest: smooth alternating picking throughout, mostly using i and m (index and middle finger) alternation on technical phrases and all fingers of the right hand for chord structures. The golpe effect is produced by striking the face of the guitar for a percussive accompaniment. Usually it is done by hitting with the ring finger at a point beyond the first string (*8, page 38).

[L] Note the descending legato phrase (*9, page 39). It sets up another internal syncopation quite different from Al's. It is based on staggering the pulse by a moving sequence down the same string. The Bb diminished triad is plucked through and held as a chord form, again given an off-beat phrasing (*10, page 39).

[M] The rasgueado is used to emphasize the C major chord change. This is further accentuated by a brilliant legato motive (hammer-ons and pull-offs) which pushes toward B. Hold the index finger to the 3rd fret position (almost like a full barré). This will ensure smoothness and avoid unnecessary hand wandering.

[N] Chromatic tones are inserted to emphasize principal melody tones and add flow.

[O] A rubato (*11, page 41) is created to give characteristic delaying of the reiterated note (very Flamenco). Listen to the record for details of rhythmic delivery. The phrase is echoed in D major. An E harmonic minor scale variation is applied to the C major → B7 cadence (phrygian mode). Again, this provides a very recognizable Flamenco harmonic device.

[P] Chords are tastefully added to this chorus. Note: A7 replaces the pure E minor tonality and a sense of resolution is attained: Be aware of the need to keep the moving bass line independent over the B chord (*12, page 42).

[Q] The time-span (time between chord changes) is altered at *13, page 43). The pulse is arrived at by harmonic rhythm. Undoubtedly, this is agreed upon and determined by the interaction and intuition of the performers. The symbol // indicates where the chords actually change (as the bar lengths don't change). A definite Villa-Lobos* influence (harmonically as regards chord movement) can be heard in Paco's closing statements, as the basic C major tonality is extended to C7(13) and C7(b5) and the B major tonality is altered to B7 and B7(+5). This type of modern chord coloring is typical of 20th century South American, Mexican and Spanish composition. All in all, this is a masterpiece of guitar improvisation. The serious aficionado of acoustic guitar will gain much by studying both Al DiMeola's and Paco de Lucia's work here, as these solos provide a comprehensive overview of plectrum and fingerstyle approaches.

WOLF MARSHALL
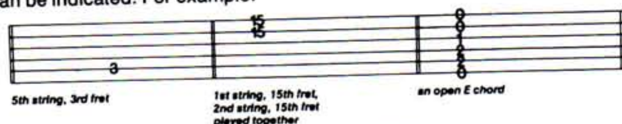
*Heitor Villa Lobos, 20th Century Brazilian Composer.



TABLATURE EXPLANATION

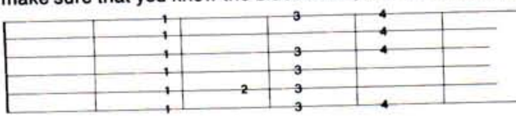
Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

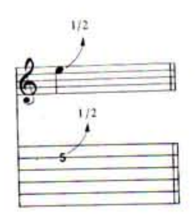


Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

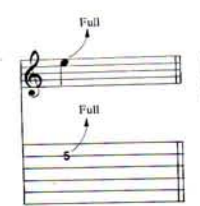
Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



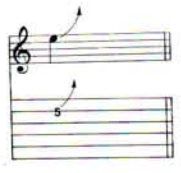
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



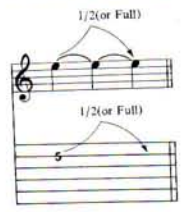
BEND: Strike the note and bend up ½ step (1 fret).



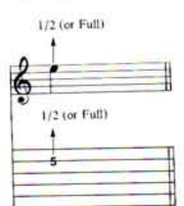
BEND: Strike the note and bend up a whole step (2 frets).
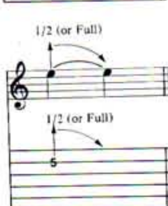


BEND: Strike the note and bend up an indefinite amount.



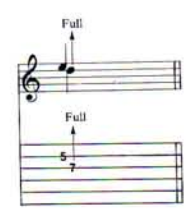
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or full) step, then back to the original note. All three notes are tied; Only the first note is struck.



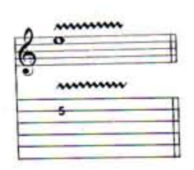
GHOST BEND: Bend the note up ½ (or full) step; then strike it.



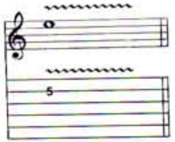
GHOST BEND AND RELEASE: Bend the note up ½ (or full) step. Strike it and release the bend back to the original note.



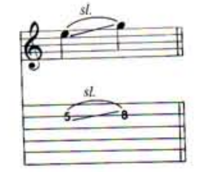
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the second note. They are on adjacent strings.



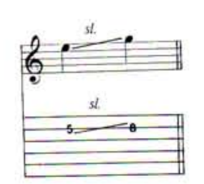
SHAKE OR EXAGGERATED VIBRATO: The pitch is rapidly varied by using a tremolo bar.
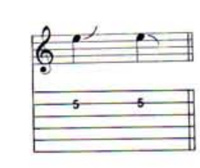


SHAKE OR EXAGGERATED VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand.



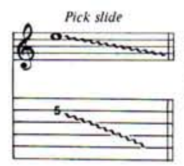
SLIDE: The first note is struck and then the fret hand moves up the same string to the location of the second pitch using the same finger. The second note is not struck.



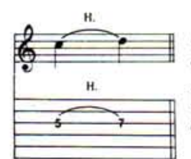
SLIDE: Same as above slide, but the 2nd note is struck.



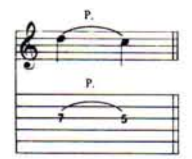
SLIDE: Slide to an indefinite pitch. Fret hand gradually releases pressure as the slide is played.



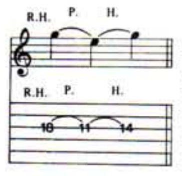
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



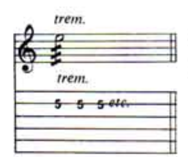
HAMMER ON: The 1st note is struck. Then the 2nd is fretted on the same string in a continuous motion. Two fingers are used.



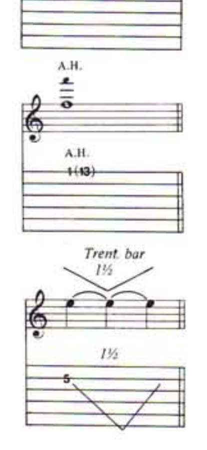
PULL-OFF: The 1st note is struck; The 2nd one sounds without picking. Both fingers are initially placed on the notes to be sounded. The fret hand finger pulls the string to sound the 2nd note.



ARPEGGIATED HAMMER ON: Hammer on with middle finger of the *right* hand; Pull off to left hand 1st finger; hammer on to 4th finger left hand. This can occur on any series of three notes on one string.
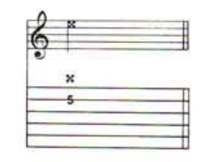


TREMOLO PICKING: The note is struck as rapidly and continuously as possible.
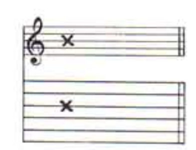


NATURAL HARMONIC: The fret hand lightly touches the string over a designated fret. Then it is struck. A chime-like sound is produced.

ARTIFICIAL HARMONIC: The fret hand fingers the indicated note normally. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.

Pitch of a note or chord is dropped up to a minor 3rd (3 frets) using the tremolo bar.



MUTED NOTE: The note is muted by the picking hand lightly touching the string(s) just above the bridge.



MUFFLED STRINGS: A percussive sound produced by laying the fleshy part of the left hand across the strings and striking across them with the pick hand.





Send your Guitar Questions To

GUITAR QUESTIONS

BY BARRY LIPMAN

PO Box 1490, Port Chester, New York 10573

Barry Lipman builds and repairs guitars at his shop in Scarsdale, N.Y. He has worked on guitars for Al DiMeola, Bob Mayo and Tom "T-Bone" Wolk.

Question: *What is the best way to get in tune?—Nettie Brewer/St. Mary's, Ohio*

Answer: Here is an easy way to tune your guitar as perfectly as a piano (or any other keyboard or instrument of fixed pitch) can be tuned. This method of tuning eliminates the pitch problems caused by tuning to chords or to the fifth and seventh fret harmonics. Using this method produces a compromise between the keys and chords that allows them to work equally well with each other, assuming your guitar is properly intonated. (see Question and Answer's, Sept. 84)

First tune your A string to a tuning-fork or other fixed source of pitch. (Note: Be sure to keep your A string in tune to your source during the entire process of tuning.) Then tune your D string to the note on the fifth fret of your A string.

Tune your G string by fretting it at its second fret. This will produce an A note one octave higher than your open A string. You can tune to either your open A or to the octave harmonic found at the twelfth fret of your open A string.

The open B string is tuned to the B note made at the second fret of the A string. You can also tune the B to the "artificial" octave harmonic of the fretted B on the A string.

(To create an "artificial" harmonic you play any fretted note while simultaneously deadening it with any available finger at a point almost exactly twelve frets above. For example, to play the artificial harmonic of the B found at the second fret of your A string, you first fret the A string at the second fret as if to play the normal note. Next touch the A string a hair to the right of the fourteenth fret, using the tip of your right forefinger. Pluck the string using your ring finger, sort of pulling it against your forefinger in the process. Immediately after plucking the string with your ring finger, remove your forefinger from the string at the fourteenth fret position. Continue to hold the note at the second fret with your left hand for as long as you wish the harmonic to last. (See also the Elliott Randall article, July 1984.)

You can tune your open high E string to the fretted E found at the fifth fret of the B string. The low E is best tuned by fretting it at its fifth fret and comparing it to the open A string.

If you only tune each string once, you will find that changing the tension of the last strings you tuned has changed the pitches of the earlier strings you have tuned. Only after you have tuned and checked and retuned, can you check and find that all is perfect.

Question: *How do you grind the frets? Rob Fisher/Ontario, Canada*

Answer: I use strips of sandpaper backed by a flat steel block to level the tops of the frets. You can use a hardwood block, but it will need truing up much more frequently.

The trick to leveling the frets lies in accounting for the tension of the strings. Not all necks flex the same under string tension. It is a good idea to string and check the neck regularly during the process.

After leveling, round off the corners and edges of the frets with files and sandpaper. I use a triangular file with the three corner edges ground smooth and the last two inches cut off and smoothed. After rounding, called "crowning," the frets can be polished with 320 and 600 grit sandpaper followed by grade 0000 steel wool.

As a word of caution, it is quite possible to grind away too much metal while attempting to get the frets level, requiring their replacement. This can be expensive. I only recommend the grind-and-polish to the serious do-it-yourselfer, and then only if there are serious fret-related playing problems. ■

Continued from page 20

BERLIN

JOHN: We never eliminated the guitar. I think synthesizers and guitars blend beautifully. The reason we didn't have much guitar in the first record is because we didn't have a guitar player. But why limit yourself? We're not going to take away what's always been the keystone of rock 'n' roll. It's a great sound. It has a feel to it that a synthesizer never could get. It would be limiting to me to say we don't use guitars, we're a synth band. To me that's a ploy for attention rather than a ploy to be creative musically.

I think it's important to do things in a new and interesting way, rather than to rely on old formulas. We're always going to change our sound. It could be as simple as changing equipment. I just bought a Steinberger, so we'll be doing lots of real bass on the next record.

SEX

RIC: The reaction to *Sex* in a live situation is amazing. We played it in Del Mar, California, last year. There was this Reverend who tried to boycott the fair where we were going to play. He was saying we were satanic, x-rated and disgusting. They even had a sign up front saying 'Caution, this show may include content not good for children under 18 years of age.' So it turned out that we had the largest attendance that facility had ever had. I think 13,000 kids showed up.

JOHN: Rock 'n' roll has always been sexual. Elvis was very sexual. It's part of our music, too, but when people say, 'Oh the whole record is about sex; it's just a heavy breathing record,' I get annoyed. It's almost amusing, because there's not another song on the record about that. We had no idea that *Sex* was going to get any attention whatsoever. We thought *Tell Me Why* was going to be the single. ■

RIC OCASEK

Continued from page 19

IMAGE

People think of me as kind of dark and mysterious. I'm not really into the showbiz part of it. I don't want to teach an audience how to react to anything. Basically I under-react myself and downplay the whole thing, because I'm not Mr. Showbiz. Maybe it comes off as mysterious or something, but it's not a calculated thing; it's the way I am up there. I try to keep it light. I don't know if I'm so even-keeled on the inside as I am on the outside. I think to some people I appear sorta calm and level, but on the inside I often wonder if I'm actually going to lose it and go over the edge. But I do try to insert humor into any situation. And after a while the stage becomes the most comfortable place, because it's the only place you see every day that's exactly the same. Everything else is always changing—hotels, locations and everything. But the stage always looks the same. So when you actually get up there you feel like that's your home.

LYRICS

My lyrics are meant to have people think about something, or to be taken singularly, one line at a time, not so much as a whole, and to have people see things with words and then sort of disregard the words after they've gotten the meaning, their own meaning. Because the words are not really important after you've gotten the meaning in your own brain. You should just use your imagination or at least get into a mood when you hear a song, without it being thrust upon you. I can't stand some videos for that reason. But I don't think video will ever take over as long as people have cars.

The lyrics I'm attracted to are bascially morose, like the songs of the Velvet Underground and Lou Reed. I like the fact that they're so raw and honest. I've also been influenced by Buddy Holly, because he was so stylized and because his voice was so great and because he wrote great songs and unfortunately never had a chance to probably write some of the greatest music we would have ever heard.

Ultimately, I'd like to stay involved with music and try to showcase people who are experimenting with music and sound and have interesting bands surface and have the music scene change quickly, as quickly as possible. ■



VICES—Kick Axe
Pasha BFZ 39297
Performance: Brain muddling
Hot Spots: *Maneater, Cause for Alarm* and *Vices*
Bottom Line: Recommended new refined Canadian metal

Here they come again, those pesky Canadians with their crashing rock music. Kick Axe is the latest metal outfit to venture south at the wheel of a major-label contract, and with noted metal studio wiz Spencer Proffer in the sound-navigation seat, **Vices** is an impressive big-engined slab. With nods to usual influences like Zepp and Pink Floyd, Kick Axe grinds out crunching rock, buoyed by five-part singalong refrains. Lead singer George Criston is a rather melodic screamer, and founding member Brian Gillstrom supplies the varied beat with some muscular tub smashing. But the key to Axe's power is the twin leads of guitarists Raymond Harvey and Larry Gillstrom. The former is a chunking speedster with technique, the latter a blues wailer with soul, and together they fill out Axe's anthems with jetting solos. The subject matter and sound are tried and true, but Kick Axe gives it new life through enthusiasm. There's no subtlety in the band's moniker, but that's made up for in tasty playing. And producer Proffer's woosh and clang finish puts a classy shine on the band's metal studs. Yup, those pesky Canadians might just have scored again.

THE PROS AND CONS OF HITCH HIKING—Roger Waters
Columbia FC 39290
Performance: Dreamy
Hot Spots: All Eric Clapton and Dave Sanborn
Bottom Line: As a concept—extreme. As a vehicle for solos—supreme.

Roger Waters must have been the mind behind Pink Floyd's Wall, because **Hitchhiking** sounds like Floyd, except instead of David Gilmour playing lead, we get Eric Clapton and saxman Dave Sanborn. No complaints there. The premise seems to be a series of dreams mixing sex, travel, hitchhiking, family life and good old Floydian hysteria. What results is a rising and falling of music around the same tedious theme line—ponderous chord changes bashing out like thunder. The real drama comes not in wisps of spoken dialogue or distant sound effects, but in the soloing. Sanborn is at his squealing best adding screaming tension to the muddle. Clapton is all over, busting through with pointed shards of blues and acoustic slide and occasionally launching into longer meditations, as on *4:41 AM (Sexual Revolution)*, where he gets gritty and aggressive. The title song is a brisk rocker that Clapton dresses up with some feedback. Even if you're not enamored of this sometimes pompous music from Waters, you have to thank him for getting Clapton to relax and play.



BLOW BY BLOW—Jeff Beck
Epic PE 33409

It seems people are always talking about Jeff Beck and his guitar. Some look up to him, admire his style, are awed by his playing, and wish they'd hear more from him. In truth, Beck may be the most invisible rock god still purporting to be active (some among the dead, like Hendrix, are still more active than Beck). But despite his inactivity and rock fans' hopes for his re-emergence as more than a jazz fuzoid, you don't hear many of the loyal complaining. Why? Well, they're probably all at home listening to **Blow by Blow,** his 1975 album that many regard as his finest guitar display. If you still don't have it, it's now at a cheap midline price.

The album came when many were transfixed by "fusion," the rock/electric jazz mixture that followed in John McLaughlin's wake. It was Beck's chance to haul off and "blow," to jam and wail without much restriction and, most notably, without anyone singing. And rambunctiously Beck doth wail, cooly rattling off relaxed, bluesy solo after solo on a varied set of head tunes selected for their uncluttered shapes. **Blow by Blow** speeds from the crisp funk of *You Know What I Mean* with Beck's layers of rhythm, lead and fillips, to the dirtier *Constipated Duck,*with Max Middleton's hunkering clavinet surrounded by echoing guitar curls.

And there are the "ballads," the introspective *Diamond Dust* and Stevie Wonder's *Cause We've Ended as Lovers,* with slow, searing Beck at his emotional best. But most favored by the album's minions is the archetypal fusion of *Freeway Jam,* with its minor, electric piano vamp (see Miles Davis). Into the fray flies Beck with some signature obbligatos before stating the theme with Middleton, a tune recognizable even to those who think they've never heard **Blow.** Building and reverberating, that theme means Beck to many and adds to the definition of **Blow by Blow** as essential.

SLIDE IT IN—Whitesnake
Geffen GHS 4018
Performance: Kicks ass
Hot Spots: *Slide It In* and *Spit It Out*
Bottom Line: Hot and heavy U.S. debut

Former Deep Purple vocalist David Coverdale has been making ears bleed in Europe with Whitesnake since 1978, but his sonic barrage has crossed the Atlantic with only limited success. For **Slide It In,** he's recruited former Thin Lizzy axman John Sykes, Purple alumnist Jon Lord and metal luminaries Cozy Powell, Neil Murray and Mel Galley to form a hard-raunching supergroup of sorts. The album rips it up from the top, mixing Coverdale's R&B tinged rock songs, his husky vocals, and roaring, full-throttle, double-guitar power. The title tune, the biting, bluesy *Slow an' Easy* and the fireballing *All or Nothing* make Whitesnake a potential inheritor of the Led Zeppelin-sound mantle, while the hard-pop of *Guilty of Love* and *Hungry for Love* seem guaranteed to break the band on radio. **Slide's** major debit is the taming of guitarist Sykes by producer Martin Birch—

Sykes's few short solos are lost in the band's blast. Here and there he spins smooth, liquid lines, cutting Lord's organ to shreds on *Gambler* and busting from Birch's grip on the crunching *Give Me More Time.* We should hear a lot from Coverdale's Whitesnake. Hopefully we'll hear more from Sykes, too.

HOT SPOT—The Nighthawks
Varrick Records VR009

Performance: Gruffly reverent
Hot Spots: *Big Time, Smack Dab in the Middle* and *Big Hunk of Love*
Bottom Line: A bubbling set from a sweaty blues band for raunchy souls

They're out there, crossing the country in old buses and vans, filling sweaty beer halls with non-stop rock basics, keeping traditions alive with new twists; bands like the Nighthawks, an East Coast aggregate that's been stomping and wailing through smoke and crowd noise for years. The Hawks play rock and blues roots music in their own style, mixing gruff blues with sashaying R&B and bopping rockers, always dedicated to the personality of the music rather than its commerciality. **Hot Spot** is their latest vinyl, and while it predictably falls short of their barrelhouse live show, it shakes and shimmies with a vicious drive. At the front of the band's jive are Jim Thackery's gurgling vocals and scorching guitar shanking, and Mark Wenner's singing harmonica. Underneath is the steady, shifting thump of bassist Jan Zukowski and drummer Pete Ragusa. Together they assay the fast growl of *Big Time,* sly funk on *Hot Spot,* a shuffling cover of Carl Perkins' *Put Your Cat Clothes On,* and lay out a bow-wowing version of Elvis Presley's *Big Hunk of Love.*

KIHNTAGIOUS—Greg Kihn Band
Berserkley 60354-1

Performance: Steady
Hot Spots: *Rock* and *Trouble with the Girl*
Bottom Line: Hooky sneaker rock from a reliable source

Berserkley Records, former "home of the hits," was one of the first U.S. indies to cause excitement in the mid-70s, with a lineup including Jonathan Richman and Greg Kihn. With his jeans and sneakers patio-party rock, Kihn has lasted for a decade, finally scoring big with *Jeopardy* last year. With **Khintagious,** he's determined to hit again, touching a lot of commercial bases on this steady rock-out. The album opens with Stones-styled funtime drive, then recovers the *Jeopardy* soul groove on *Rock,* the album's best song with riffs bouncing off each other and Greg Douglass laying down blues stabs in the back. The fivesome tours finger-snapping Detroit soul, a Caribbean lilt with slide guitar on *Confrontation Music,* East Coast R&B, and even a Johnny Cash-voiced remake of *Cheri Baby.* And it appears Kihn and the boys have had some unsteady times with girls lately, the world's truest lyrical plaint. Kihn, like Huey Lewis, makes convincing, loose rock for all the guys in Converse and Levis drinking beer and tossing a ball around ■

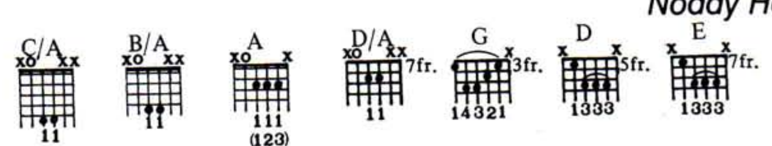
Tablature Explanation See pg. 78

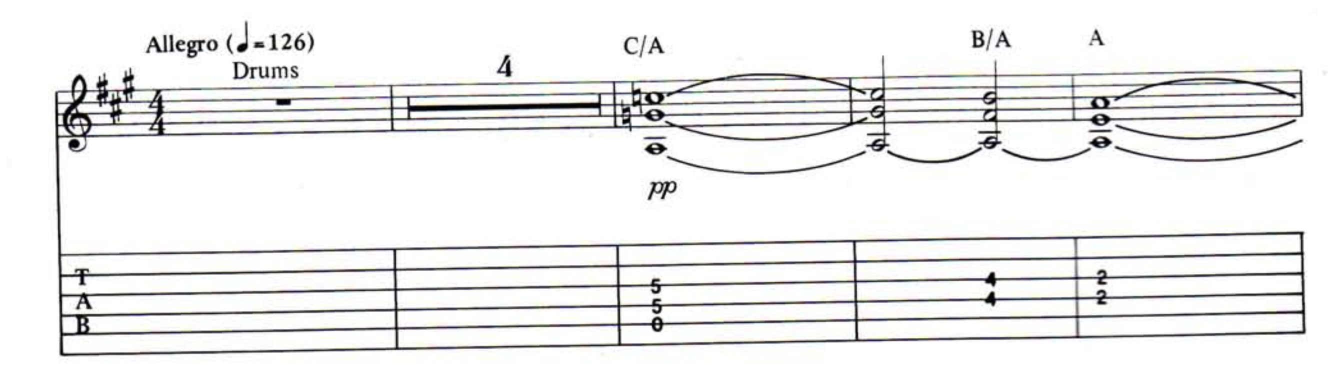
RUN RUNAWAY

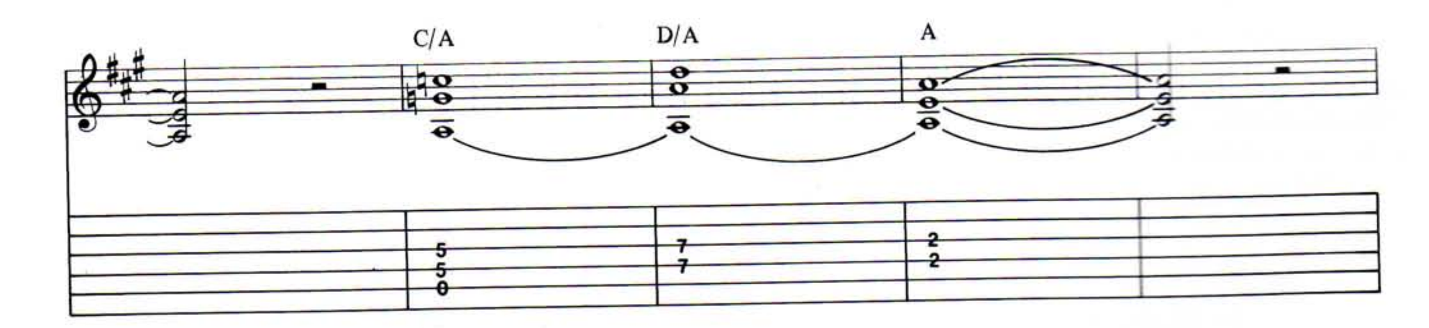
As recorded by Slade
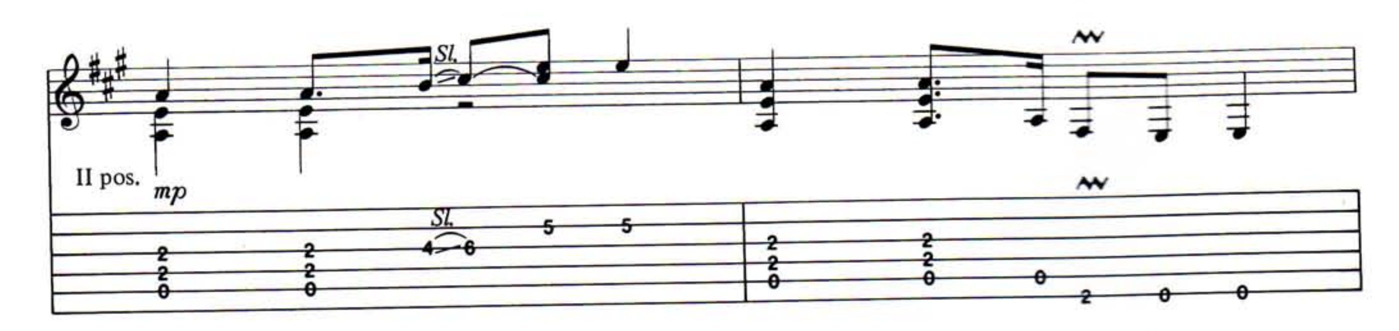
(From the album KEEP YOUR HANDS OFF MY POWER SUPPLY/CBS Associated FZ 39336)

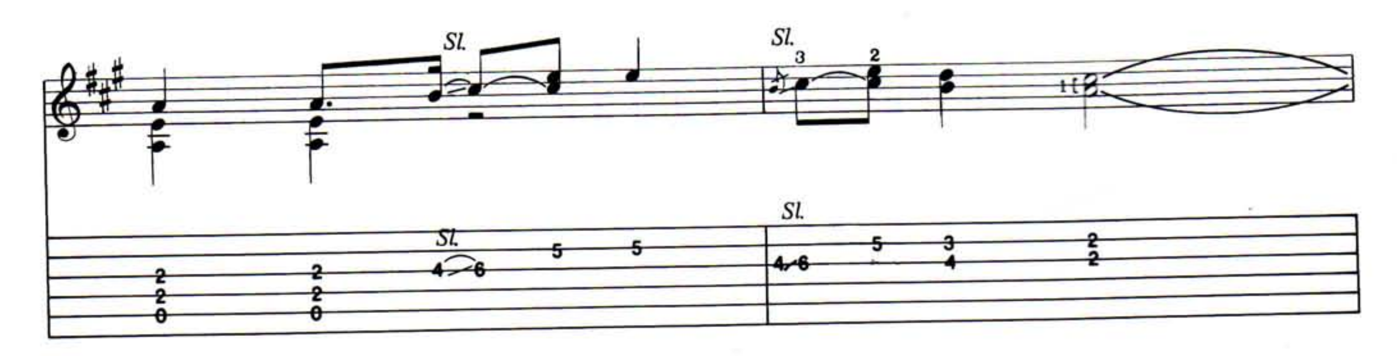
Words and Music by
Noddy Holder and Jim Lea

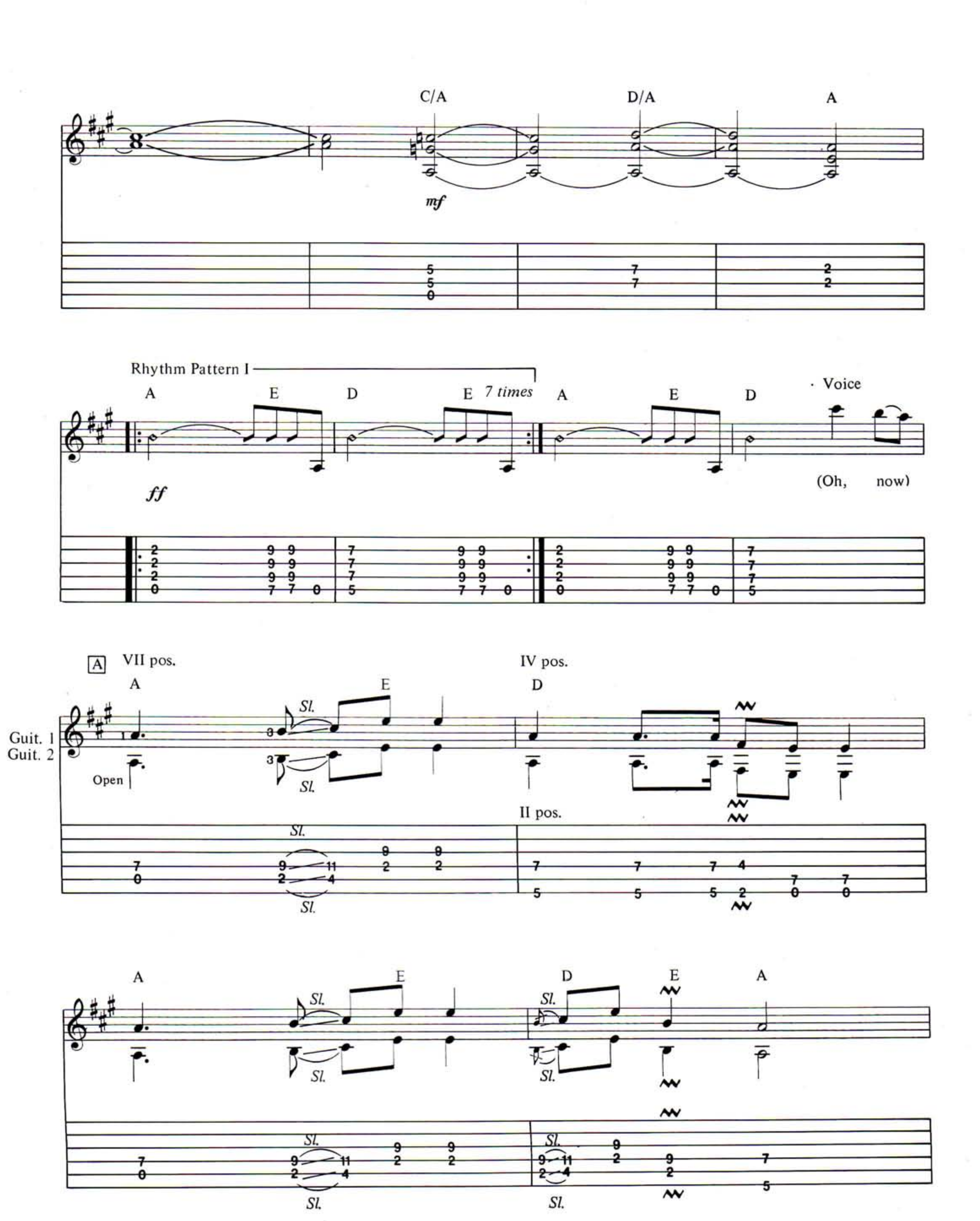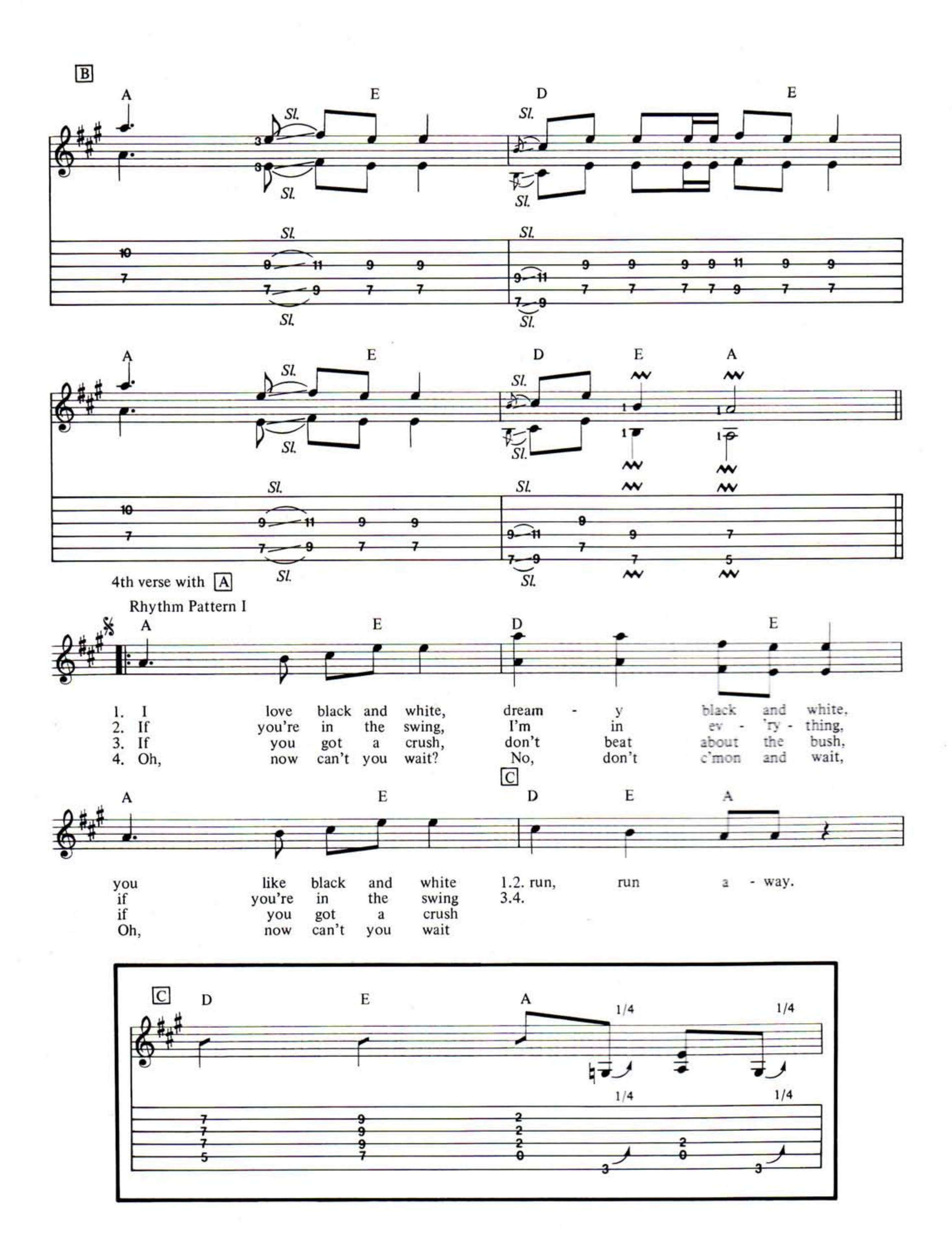






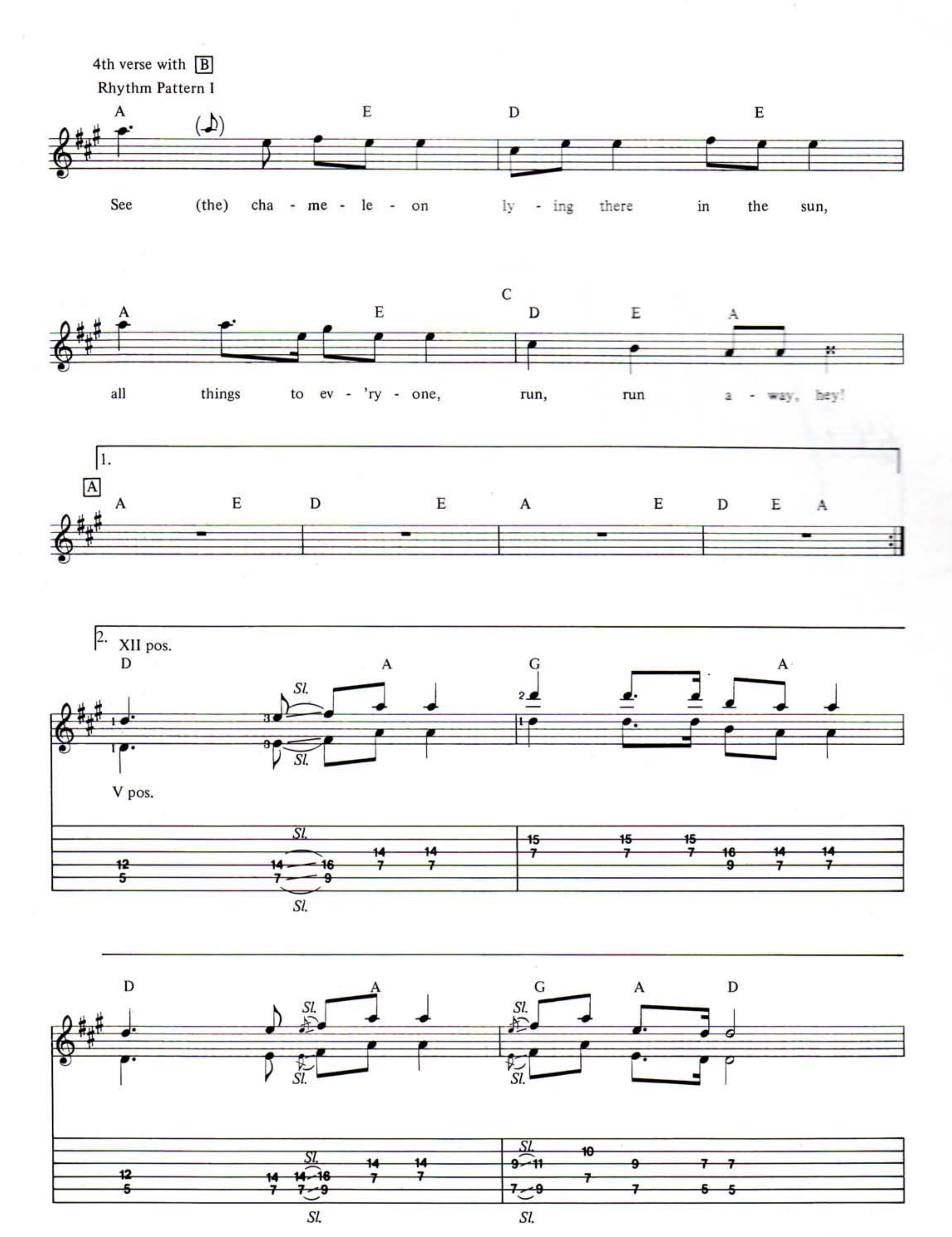


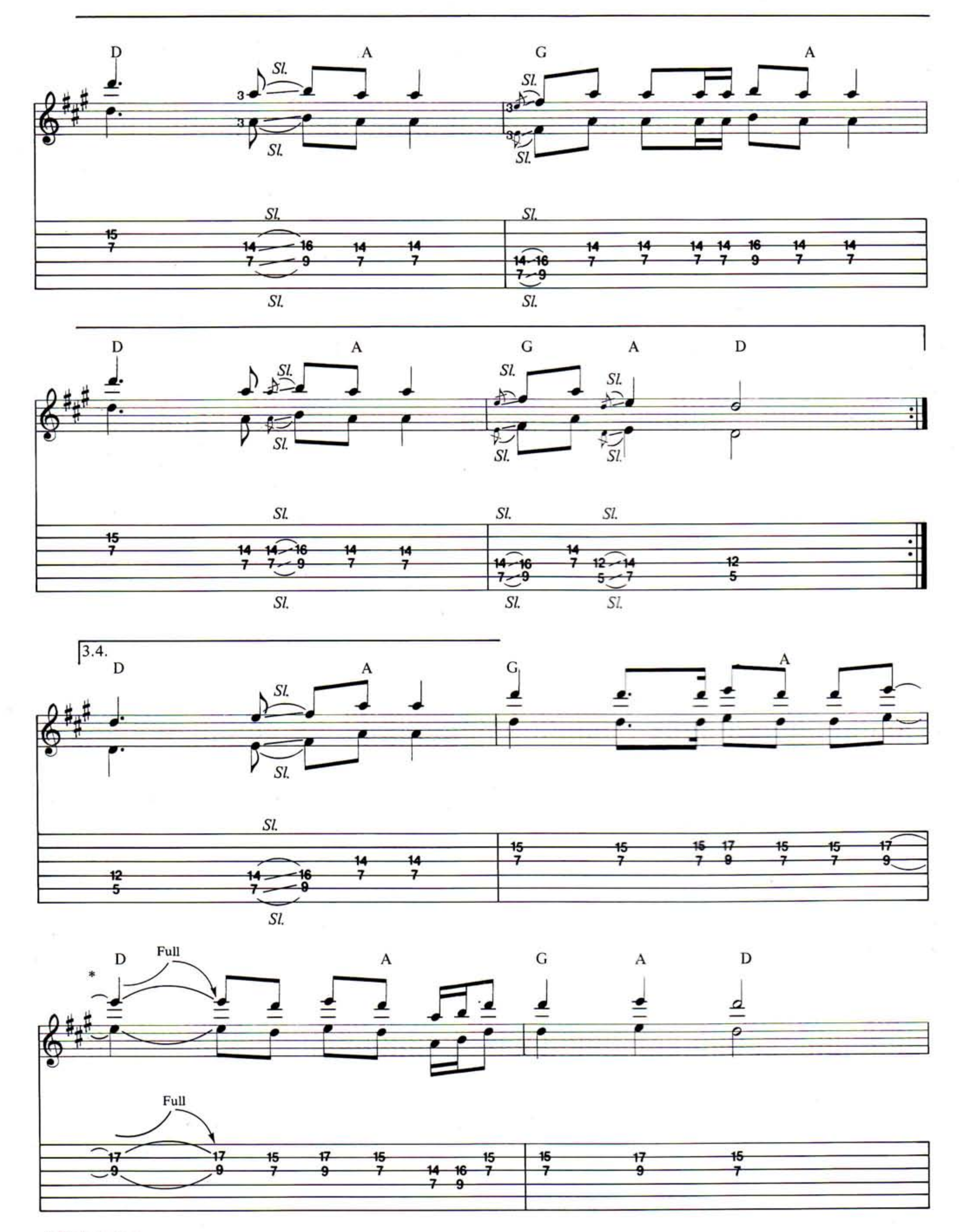


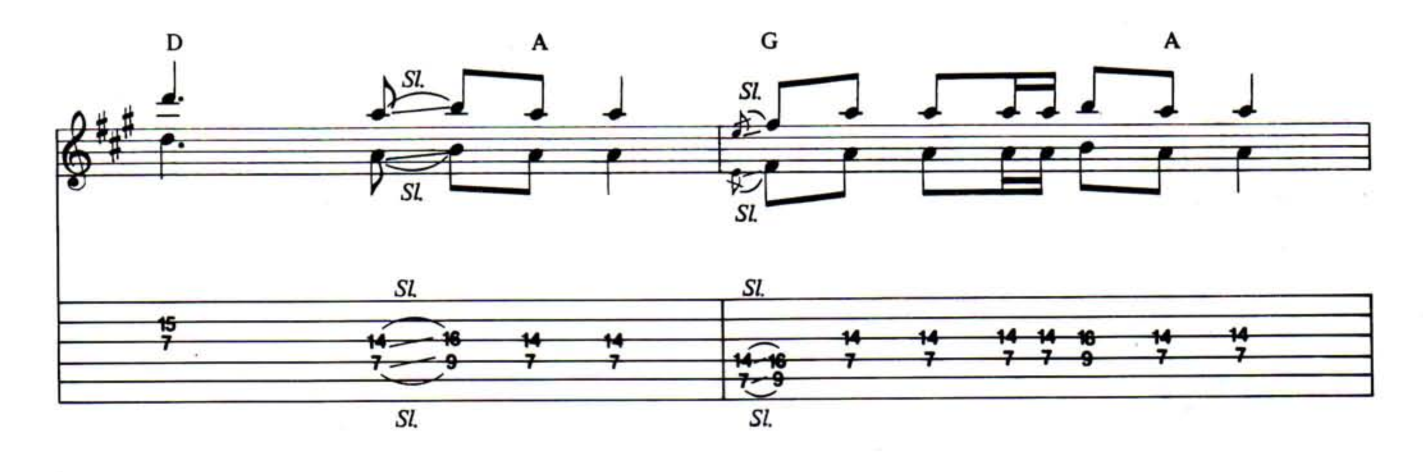


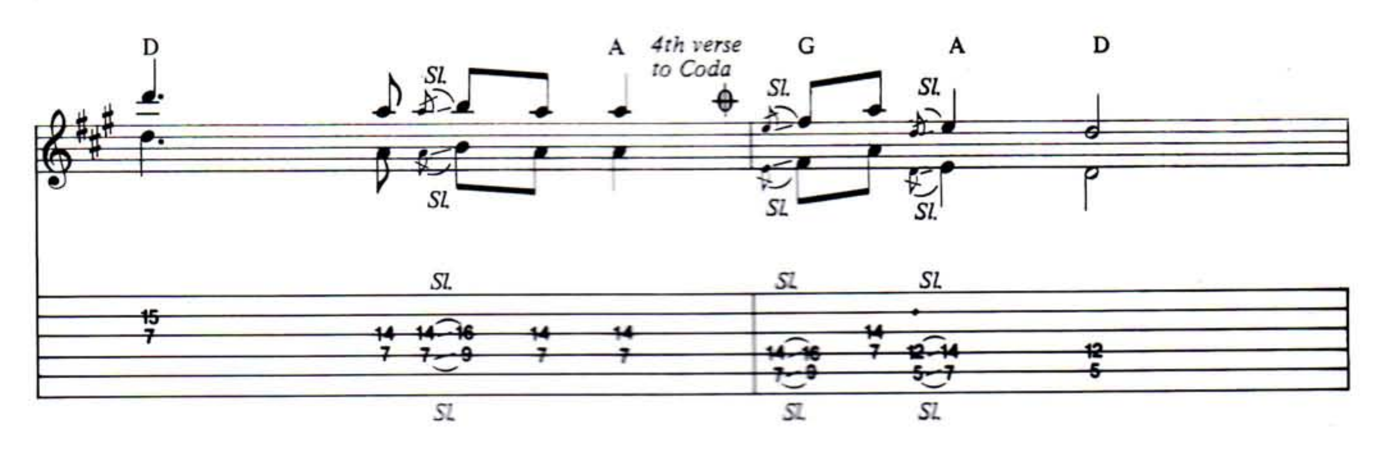
C/A
D/A
A
mf
Rhythm Pattern I
A
E
D
E
7 times
A
E
D
Voice
ff
(Oh,
now)
A
VII pos.
IV pos.
A
E
D
Guit. 1
Guit. 2
Open
Sl.
II pos.
A
E
D
E
A

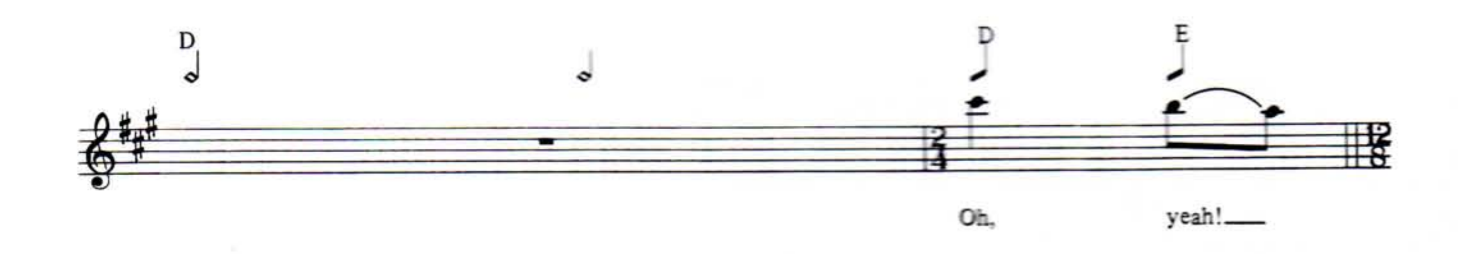

B
A E D E
Sl.
A E D E A
4th verse with A
Rhythm Pattern I
A E D E
1. I love black and white, dream - y black and white,
2. If you're in the swing, I'm in ev - 'ry - thing,
3. If you got a crush, don't beat about the bush,
4. Oh, now can't you wait? No, don't c'mon and wait,
C
A E D E A
you like black and white 1.2. run, run a - way.
if you're in the swing 3.4.
if you got a crush
Oh, now can't you wait
C
D E A
1/4
1/4

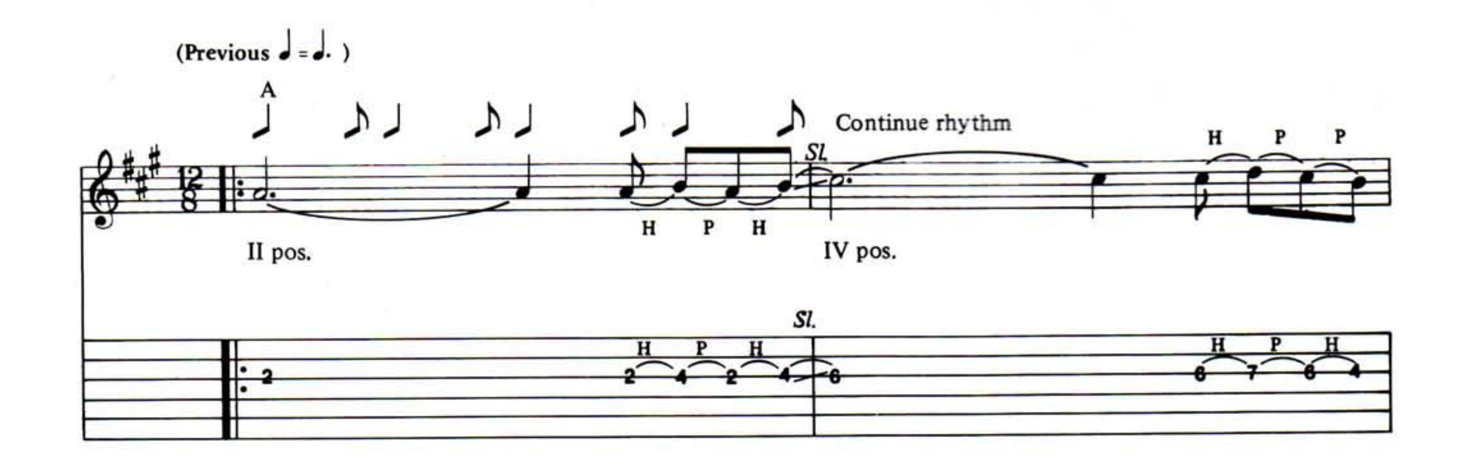

4th verse with B
Rhythm Pattern I
A E D E
See (the) cha - me - le - on ly - ing there in the sun,
C
A E D E A
all things to ev - 'ry - one, run, run a - way, hey!
1.
A
A E D E A E D E A
2. XII pos.
D A G A
V pos.
D A G A D

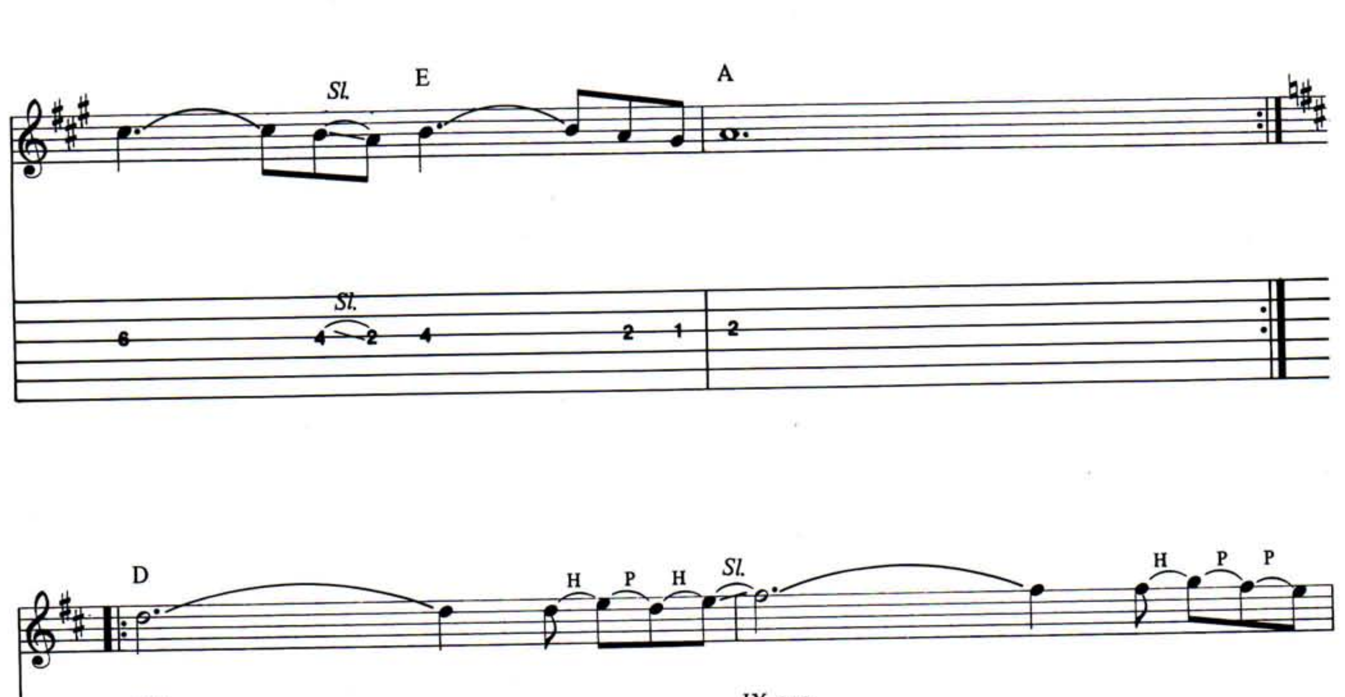

D
A
G
A
Sl.
3
Full
* Both guitars

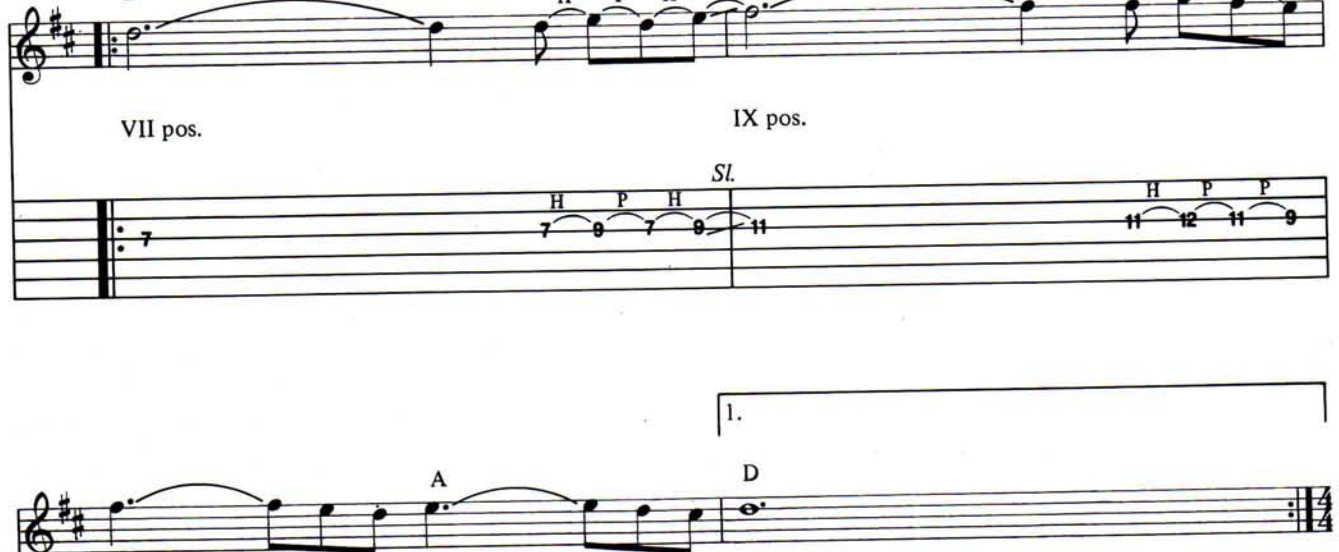

D
A
G
A
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.

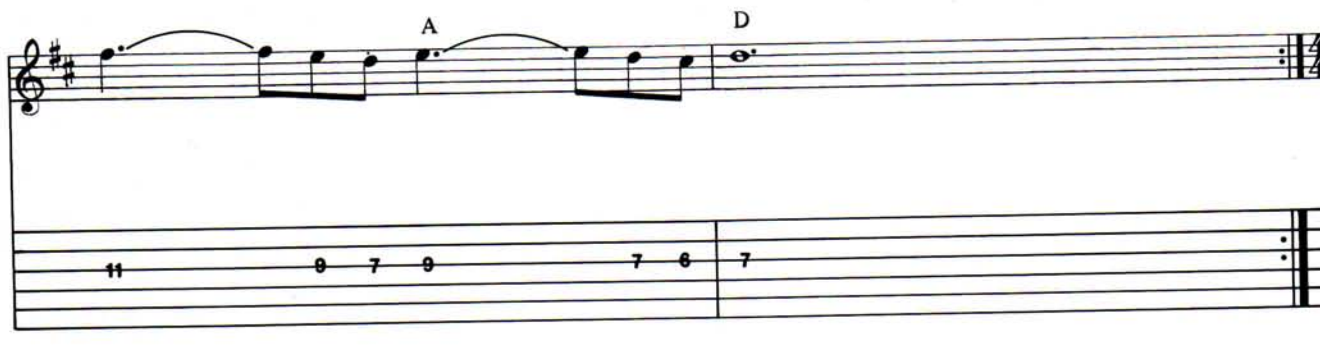

D
A
4th verse
to Coda
G
A
D
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.
Sl.

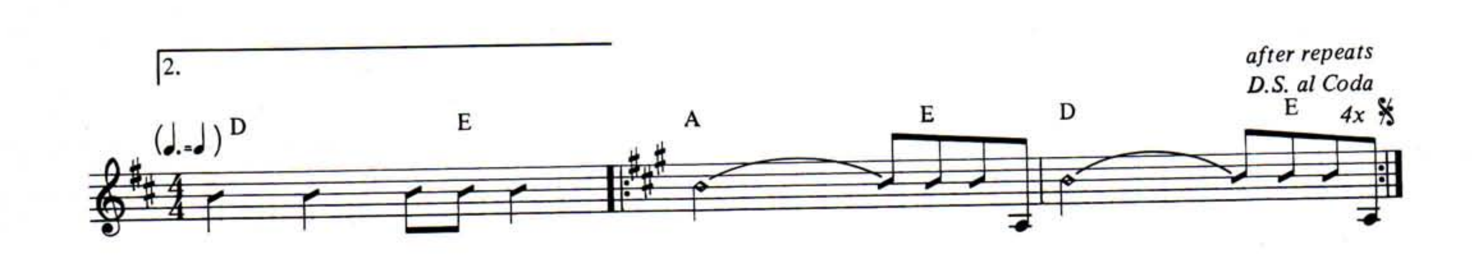

D
D
E
Oh,
yeah!
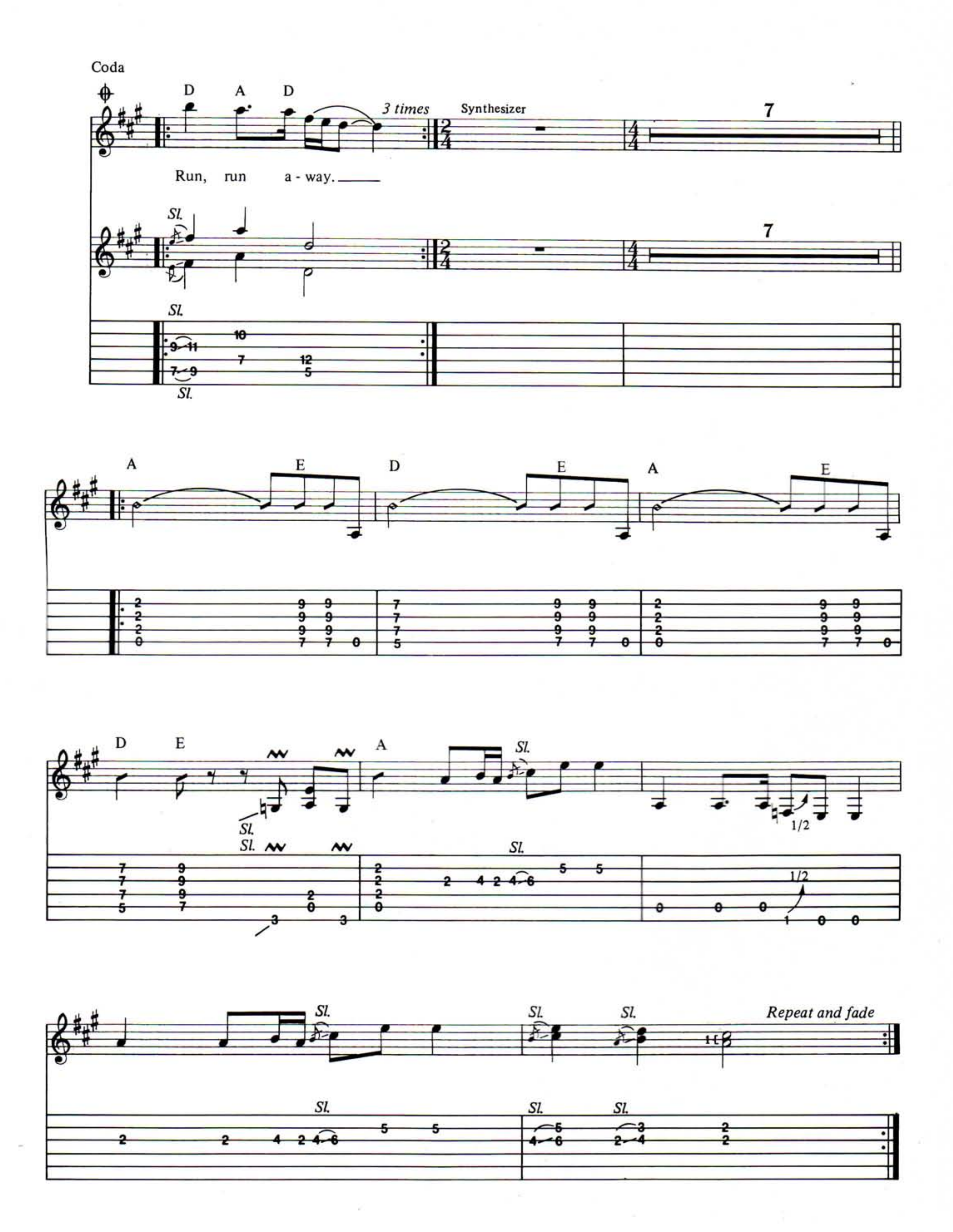

(Previous ♩ = ♩.)
A
Continue rhythm
H
P
P
Sl.
II pos.
H
P
H
IV pos.
Sl.
H
P
H
H
P
H


Sl.
E
A
Sl.


D
H P H
Sl.
H P P
VII pos.
IX pos.
Sl.
H P H
H P P


1.
A
D


2.
D
E
A
E
D
E
after repeats
D.S. al Coda
4x


Coda
D A D
3 times
Synthesizer
7
Run, run a - way.
Sl.
A E D E A E
D E A
1/2
Repeat and fade

SLADE
REDISCOVERING AMERICA

by Frank Morano & Spencer Benedict


Mark Weiss

Populated by headbangers and knee-jerkers, drip-dry Beatles reactionaries and leftover Deadheads, the early 70s featured bands like Black Sabbath, Led Zeppelin and Deep Purple. Wielding 13 consecutive hits in Europe and a wardrobe straight out of the Hanna-Barbera cartoon factory, a band called Slade briefly occupied the turf like some obese plant-eating creature of yore, devouring audience and critic alike with their brand of ear-splitting mayhem. Six albums and many concerts later, the great Slade beast heaved its final sigh on the American side of the ocean, leaving as its legacy songs (and miraculously mellifluous misspellings) like *Mama Weer All Crazee Now*, *Gudbye T'Jane*, *Cuz I Love You* and the now infamous *Cum on Feel the Noize,* which Quiet Riot rescued from mothballs a year ago to drive straight toward gorilla heaven at the top of the U.S. charts. (Late flash, sports fans, Quiet Riot's single, after a couple of bone-crushing, not to mention noggin-smashing flops, is none other than the aforementioned *Mama Weer All Crazee Now*. Ironic, huh?)

Eschewing special effects, Slade is a band that thrives on live appeal and instant anthems, as lead singer Noddy Holder draws his audience into frenzies found more often at football games (and especially at soccer matches in Buenos Aires) than at your average snoozing rock concert in New Jersey. Now, eight years after their last such trek across America, the Super Yobs return, with a new album and a couple of monster songs—*Run Runaway* and *My Oh My*—to remind all metal-headed


Ray Olson

maniacs just who wrote the book on all that heavy stuff way before it was in fashion.

To plumb the very depths of Slade, the Slade experience, the Slade ambiance, indeed, the Slade worldview, **GUITAR** plumbed its own depths, to come up with its most crackerjack reporter (well, Jack-in-the-Box, at least), in the hopes that such as he might prove worthy of cracking the Slade case, exposing the Slade mystique, indeed, revealing the real Slade to the unknowing, quivering, jaded public. As you will see, with a thorough reading of what follows, he failed.

Frank Morano



Mark Weiss

The hotel room was a clutter of squalling secretaries, press agents, girlfriends and/or wives—phone ringing, baby howling, coffee boiling. The reporters were there in force, all two of us, tapping pencils in a relentless code. Everyone, in fact, was in place, except Slade, who were off on a toot, or was it a photo session, at any rate, off in the Apple for the first time in a dog's age, reveling, one suspected, in the spoils of their newly-acquired chic, product of a primarily lonesome 20 years toiling among the dregs. When the renegade Slades finally arrived, I hurriedly spirited Dave Hill and Noddy Holder off to a convenient couch, preparing to test the extents of their accumulated rock 'n' roll wisdom.

As it happened, however, these Slades were of the older breed of rock 'n' roll animal, schooled in the jungle rather than the corporate headquarters. Preferring to let their music do the talking, their answers proved woefully insufficient to the cause of furthering anyone's I.Q. For instance, here's Dave Hill (a hell of a nice guy) on guitars:

"My main guitar is custom-built by a fellow named John Byrd. Jim (Lea) also uses a guitar made by him. He makes guitars for a lot of the British bands. I've used it about ten years. I think on the first heavy hits of the 70s I was using a Gibson, a standard, interesting Gibson. Then, as we progressed along, as we turned to this sort of guitar. It's special in a way; it's kind of a boost amplifier in itself. It's got a very high-powered pickup.

"I'm always looking around for something else and can't seem to find it. You just think there's something better but you find it's hard to get."

Slade is not exactly designed to showcase the skills, or lack thereof, of its guitarist. After 20 years, this is a situation clearly understood by Hill, and especially by Holder, and now by Benedict.

"Dave plays other sorts of stuff which you could never really adapt into the band's style. The band has a fixed style of playing and his guitar playing has to adapt into the format of the four of us playing together," Noddy said.

"Like, I'm not trying to stick out or anything," Dave said.

"We feature all four of us at the same time, doing our thing," Noddy stressed. "We don't feature the lead singer when it's the lead singer, then the guitarist when it's a guitar break. It's always the four coming over as a unit. If a guitar solo comes along it's still not just him in the spotlight playing guitar; the rest of the show is going on around him."

"I think the thing with us," Dave emphasized, "is like if you want to do all the things you want to do and try to stick it in Slade, it'll probably become pretty awkward. I've had a go at a few things. I like classical music. I think in a way that sort of helps, 'cause you find the little niceties. It's like messing with your car when you do something else. It's nice, you know, but we're not going to kill ourselves doing it."

"We want to enjoy ourselves," said Noddy. "We don't just want to go out there and slug and slug and slug like we've done in the past."

The last time they slugged it out in America was the end of '76,



DAVE HILL DON POWELL NODDY HOLDER JIMMY LEA

early '77. Like most of their fans, Slade didn't know it would be eighty moons before the next drunken balcony dweller would be shouting for an encore. "It just worked out that way," said Noddy, ever the stoic. "Our deal ran out over here and no one really wanted to pick it up. It was no good coming back until we got a deal again. So we sort of all wound down, and I just started saying to myself, 'We're going to stay together and continue to work.' We had all those past hits but we didn't want to live on them. We wanted to move on, so we thought it was back to square one, really."

On square one they lived for the remainder of the 70s. "We always had a certain amount of sales in England, cause we still had that hard-core following," Noddy said with pride, noting that it was the same guys in the band for 19 going on 20 years, probably some sort of record.

"In England they call us 'The Forever People,'" smiled Dave.

The Quiet Riot smash, one presumes, moved Slade off square one, straight around the board, passing Go and collecting $200 at least once a day. Slipping back into America in the Van Halenized 80s to ink a record deal and plot a tour, they were not unlike a bunch of newly-sprung yeggs, tooling around the dewy terrain after a decade's incarceration in the jug.

"Obviously techniques have changed," said Noddy. "There are all these pedals and trick sounds you can now use on stage or in the studio. Kids are influenced to play in a totally different way than when we were starting, when all you had to do was plug into an amplifier and the only other effect you got was an echo chamber. The wah-wah pedal was like a new thing that you first heard on a Beatles record and wondered, 'What was that sound?' In the past five years there's like a billion pedals, but at the end of the day you're still down to playing. Rock 'n' roll basically is beat; it's all down to a great beat and a good feeling and a gut reaction you get from the music. All the fancy effects on guitar are just icing on the cake. If the basic song and the basic beat is there, that's rock 'n' roll."

On this, Noddy indubitably knows whereof he speaks, the subject of constructing anthems. A casually-tossed description of just about any ditty nowadays, Noddy and partner Jim Lea were writing anthems when the term was only used, spoken in hushed tones, about songs majestically mangled by Jimi Hendrix or Jose Feliciano. "In the early 70s audiences would sing our songs with us and wave banners," said Dave.

"We were the forerunners of that type of thing," said Noddy. "That's our trademark. With *My Oh My*, our hit in England, it's the kind of a song that you think you heard before. It's the sort of melody that sticks in your head easily. That's the best way for our type of anthem song. People remember them right away and sing along. Even with the arrangement it doesn't get boring very quickly. You still find something new when you hear it, or get a feeling from it every time you hear it. You have to keep writing new stuff and looking for new achievements all the time. One of the things I always wanted was a big hit record, which we never did achieve to the extent we wanted it. So that's our next ambition."

Despite their exile from these shores, Slade, as epitomized by Noddy Holder, retain no bitterness toward American audiences, radio execs, record companies or the fickle fates. "I just think we weren't in the right place at the right time," philosophized Noddy. "I think we were a little too off-the-wall for the audience here at that time. We had a certain style of playing and I don't think the American audience wanted that sort of thing. The stuff the radio was playing was totally alien to what we were doing. We really couldn't get any airplay on AM because our singles were far too rowdy."

Back then Slade were competing with Fleetwood Mac and Peter Frampton. Now the scene is a bit rowdier, the pennant contenders being Van Halen, Quiet Riot, Def Leppard. "Since we haven't been here in so long we don't know how much things have changed," said Noddy. "We'll just basically put across our basic show and learn as we go along. We've got to feel our feet, forget our success, just feel our feet and do it step by step, not just dive in on the deep end and have things not work. We've got to experience America all over again."

With the atmosphere Slade's helped to create, America ought to finally experience Slade-fever, like they should have years ago. "We try to keep people on a certain level of excitement," advised Noddy. "We like to kick the momentum solidly all the time. We're a high energy act. We need audience participation; that sort of feedback from the audience is a big part of the band. Some bands are quite content for the audience to sit there and just appreciate the music and applaud at the end of each song. We don't like that. We like them to be up there with us all the way." ■

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